



# VOGUE

INCORPORATING VANITY FAIR





# F R E N C H L I N E

*assures you of Luxury...Speed...Safety...Cuisine*

Travel via French Line is unsurpassed in every detail of luxurious living. Our whole fleet (manned and officered by hardy Breton and Norman seafarers) averages less than 7 years in service. The NORMANDIE . . . largest and fastest liner in the world . . . is a revelation in beautiful decoration and modern streamlining . . . maintaining and further developing the high tradition of the ILE DE FRANCE. Your Travel Agent will be glad to make reservations without charge.



SALON — CAEN SUITE — THE NORMANDIE

BEDROOM — FECAMP SUITE — THE NORMANDIE



## French Line

410 FIFTH AVENUE (ROCKEFELLER CENTER), NEW YORK CITY

To England and France: NORMANDIE, May 12 • ILE DE FRANCE, June 11 • PARIS, May 9 • CHAMPLAIN, May 2 • LAFAYETTE, June 27 (via Boston, June 28)





PRINCE-PAAL

ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET

☆ ☆ *May Queen*—dining costume of supreme chic. Redingote over full-fledged evening gown. In court gray, vibrant with Chinese pink coat-facing and roses. Ready-to-wear original.





*"I only have eyes for one!"*



Once a man has found *the right one*, be it a girl or a job or a motor car, he is inclined to hold fast regardless of how others may clamor for his attention! Chevrolet owners have found *the right car*, and they have become the most enthusiastic owner-group in the entire low-price field. Talk to these owners about the 1936 Chevrolet, and they will make you envious of the many exclusive features of this only complete low-priced car. They will tell you that its *New Perfected Hydraulic Brakes* are the safest brakes they have ever used . . . that they wouldn't be without Chevrolet's *Solid Steel one-piece Turret Top* . . . that there's nothing to compare with its *Knee-Action Gliding Ride*\* . . . that they consider *Genuine Fisher No Draft Ventilation* absolutely necessary to healthful comfort . . . that Chevrolet's *High-Compression Valve-in-Head Engine* gives the finest performance at the lowest cost . . . and that you will never know real driving ease until you experience *Shockproof Steering*! These owners are one hundred per cent satisfied with their cars. They have tried others, just as they will invite *you* to try Chevrolet. And now *they only have eyes for one!*

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN

*\*Available in Master De Luxe models only. Knee-Action, \$20 additional*

# CHEVROLET

A GENERAL MOTORS VALUE

*The only complete low-priced car*



## B O N W I T T E L L E R



ARTHUR O'NEILL

**pond lily exclusive.** Claude Monet's water lily paintings now at the Orangerie in Paris, and a great sensation, suggested this delectable first summer sheer. The dress with cape and skirt of rows and rows of petaled scallops. Then, thrust through the belt, a handful of very Monet water lilies. Wear it in shadowy black, dark blue, chic summer brown or deep clover red. Then shade your eyes with Suzy's flat straw with little-girl streamers hanging down the back. Perfect afternoon picture for early summer teatime *à deux*. . The dress, in sizes 10 to 20, 49.75 SIXTH FLOOR The hat of supple shantung baku, 15.50 Final note: Dark suede pull-on gloves with this summer's all-important mass of brilliant bracelets at the wrist. MAIN FLOOR

F I F T H A V E N U E A T F I F T Y - S I X T H S T R E E T • N E W Y O R K



*You begin by . . .*

## STICKING PINS IN EUROPE



### Emily Post says:

"The best way I know of to plan a trip is to lay out a map and then put pins in the places to which you would like to go, and then go to a travel service (or if there isn't one in your own town write to one in the city from which you intend to sail) and tell them the tour you would like to make and the amount you can spend, and let them work out the best plan for you."

From **THIS WEEK**  
February 23, 1936

### *Can you include all the places in your trip?*

Let Raymond-Whitcomb help you plan an "independent" European trip. We have exact and up-to-date knowledge of all the details of European travel . . . places, trains, hotels, prices, etc. We can secure all your tickets, reserve your hotel rooms, engage automobiles for sight-seeing . . . in short, make complete arrangements for you.

Call at any convenient Raymond-Whitcomb office, or write us about the trip you would like to make. Or you can get in touch with us through your local travel agent who will write us at your request.

We have prepared a large, colored travel map of Europe which is designed especially for laying out trips. Ask any Raymond-Whitcomb office or any travel agent for a copy . . . or mail the coupon on the left.

#### RAYMOND-WHITCOMB

145 Tremont Street, Boston, Mass.

Please send your Travel Map of Europe to:

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## RAYMOND-WHITCOMB

New York, 670 Fifth Ave. (at 53rd St.)

Boston, 145 Tremont St. 122 Newbury St.

Philadelphia, 1517 Walnut St.

Chicago, 320 No. Michigan Ave.



©  
jay thorpe

FIFTY-SEVENTH STREET WEST



"SHANGHAI," OF CHINESE INSPIRATION . . . AN ORIGINAL JAY-THORPE DRESS FOR INFORMAL EVENINGS



we're blowing about  
**BUBBLES**

**JA-METTE** (right) is Van Raalte's sensational new sleeping pajama—a slick, abbreviated creation—pet of the young folks who like shorts for a cool, comfy rest. \$5.00

**BUBBLES** is new . . . of lovely soft silk, airy and light as the bubbles of a long, cool drink. Patterned and tinted to resemble them, too, in Pink Lady, Ice Blue, Lemon and Lime. See them in Knit Underwear departments at better stores. Bubbles Singlette \$3.00, Pantie \$1.50, Bras \$1.00

**Van Raalte**

295 Fifth Avenue, New York

“because you love nice things”





Forbath &amp; Rejane

henri  
Bendel inc

*Bright Hearts . . red or royal blue . . on white chiffon . . bring insinuating gayety to this gracious hostess gown. One of a distinguished collection by Henri Bendel in our new negligée salon, "Chez Soi."*

TEN WEST FIFTY-SEVENTH STREET  NEW YORK



whether it's a Huge Pouch



or a Flat Envelope



or a Gypsy Kerchief



Its security is assured by the **TALON** fastener

REG. U. S. PAT. OFF.



As fashion charms you, choose . . . but choose wisely. Look for the Talon name on the tab of the slide fastener that closes every truly fine bag. Only if it's there can you be sure of complete handbag security, of effortless convenience, and of the distinction that quality and fine designing give. For Talon is *the* precision-made, quality slide fastener. It forms a trim, continuous closure that keeps handbag contents safe and secure . . . it's the *one* fastener that operates perfectly always.



**I. MAGNIN & CO.**  
CALIFORNIA — SEATTLE



Starched Swiss Eyelet Embroidery, entirely  
new, created by **Nellie Rosenstein.**



# JANE ENGEL

*Suggests*



**TULIPS...** on a sheer suit for dressy afternoons. *In Black, Navy and Gray . . . \$24.50*

MADISON AVENUE AT EIGHTIETH STREET, NEW YORK

*JANE ENGEL selections at the following stores:*

**BIRD-SPEAKMAN, INC.**  
917 Tatnall Street  
Wilmington, Del.

**DOROTHY WOODWARD, INC.**  
2460 Fairmount Boulevard  
Cleveland Heights, Ohio

**THE CHARLOTTE PARKER**  
1709 H St., N. W., Washington, D. C.

**ADEM, INC.**  
111 Newbury Street  
Boston, Mass.

**FRANCES NICHOLS**  
1316 Chicago Avenue  
Evanston, Ill.



# Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH STREET • NEW YORK

The mode of the finger-tip cape, with broad shoulders softened by pleats, is regally expressed in a Revillon original of Natural Russian Ermine.

The collarless coat is both flattering and dramatic when, as interpreted by Lanvin, it takes on the rich contrast of white embroidery.

Coats grow fuller as they get shorter, and shoulders grow broad, as illustrated in a short coat of black caracul, a Revillon original.

Revillon suggests, for cooler days and as a change for the collarless coat, a separate cape-collar of silver fox, blue fox, or platinum, red or white fox, fashioned of one entire skin and therefore happily restrained in cost.

A REMINDER! IT COSTS NO MORE TO STORE YOUR FURS WITH REVILLON





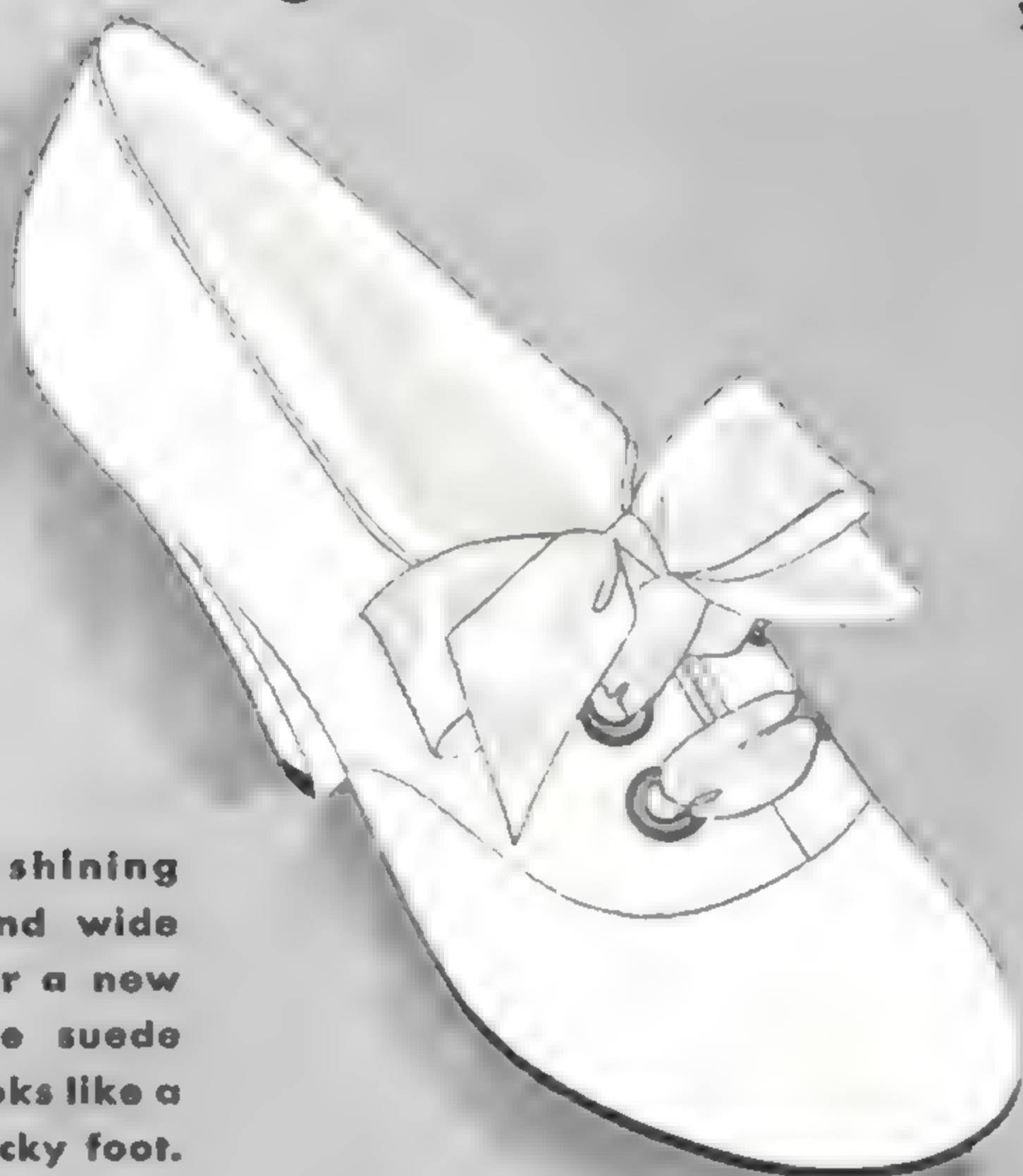
# Light

## ON YOUR FEET

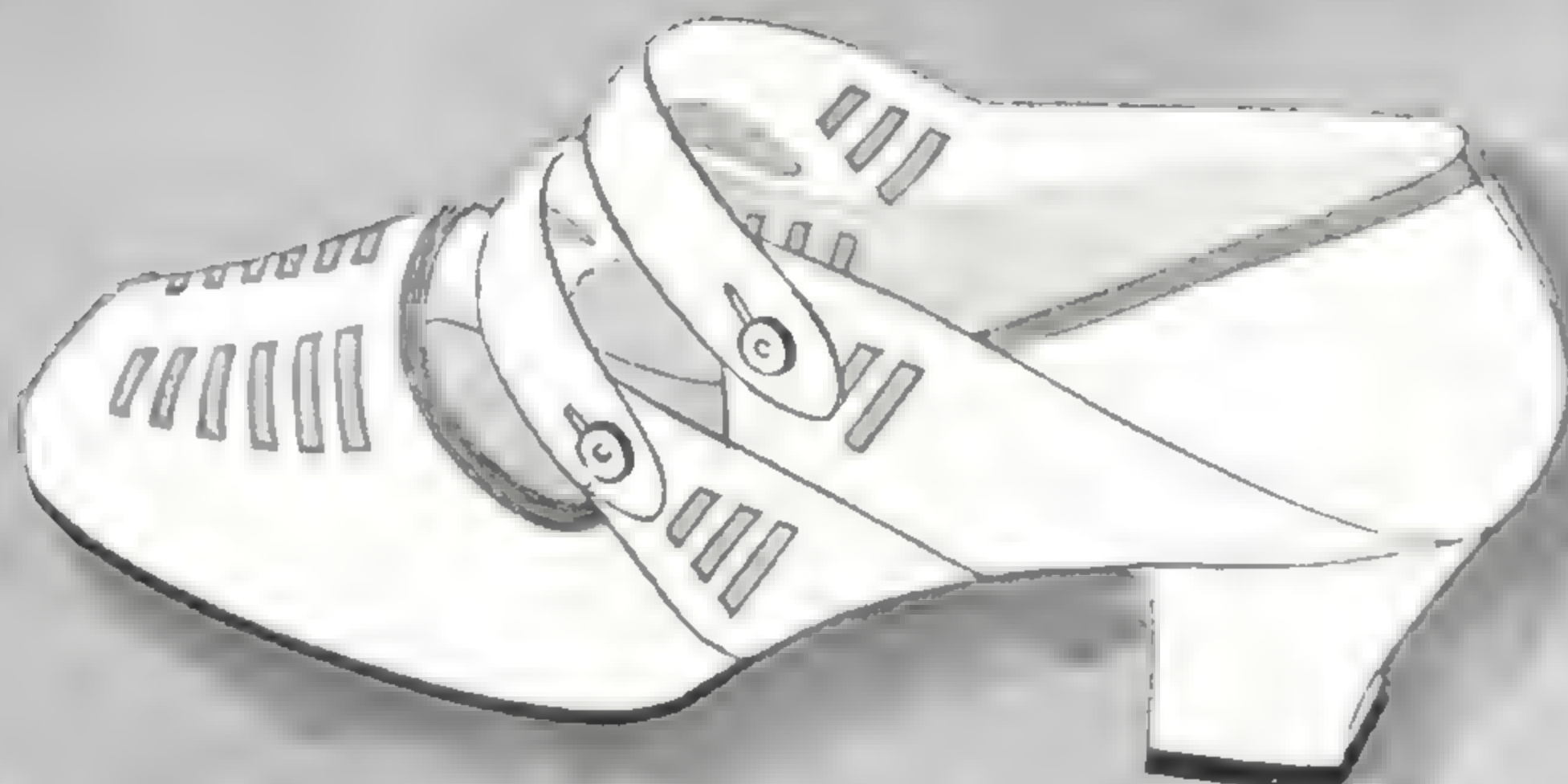
OF SNOWY-WHITE KID, this pump boasts a flat bow of the same material, perched at just the right height and angle to flatter your ankle outrageously.



SILVER-PIPING, shining metal eyelets and wide grosgrain ties for a new oxford! Of white suede that feels and looks like a glove on your lucky foot.



ON THE SQUARE are the heel and toe of this new semi-sport shoe, in white calfskin. Lower heel and many cut-outs make it as comfortable as it is smart.



SPEAKING OF FLATTERERS, honors go to this T-strap sandal, also in kid of snowiest white. It's air-cooled and has the smart lower heel.



# Jacqueline

## SHOES

DESIGNED BY WOHL

\$6 to \$7.50 everywhere



# Kayser Fashion Pre-views

Cool and fresh as spring-time blossoms—these Sheer-Glo\* underthings



MARTIN BRUEHL

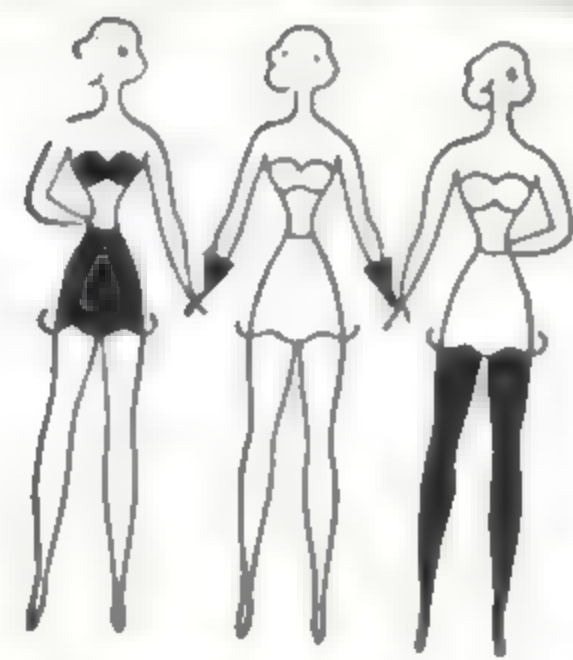
• Sheer-Glo underthings are so tissue-thin you hardly know you have them on! Yet they give you a smoothness of line that is absolutely essential for summer chic. The bandeau above is tailored in uplift style, with adjustable straps. The brief fits snugly with narrow Lastex at the waist . . . Each 75¢

• Some girls like the ultra-brief, shown at the right—the shortest Sheer-Glo pantie made . . . 75¢



• Your spirits will go soaring the minute you slip on these airy bits of nothing—they're so sheer and cool and *free-feeling*! Sheer-Glo is a new Kayser fabric, knit in a shimmery, lacy pattern that's sheer luxury to wear. Wonderful for summer vacations, too—because it needs very little ironing, and folds into a minimum of space.

• Below: The vest has adjustable straps—the pantie is tailored with narrow Lastex at the waist. Both fit with Kayser perfection under your frocks—wear astonishingly well . . . 75¢ each



## KAYSER

Underwear • Gloves • Hosiery  
At All Smart Shops

\*TRADE-MARK



# Carolyn

plans to make you the envy of  
your friends in tailor-mades of

## KAFFIR-KOOL

*of Du Pont Spun Rayon*

IT'S  
AQUA SEC'D

to resist water  
spotting and per-  
spiration stains

Let the sun shine and the temperature rise. You won't lose your immaculate, crisp appearance if you wear one of these Carolyn Suits. For KAFFIR-KOOL, the newest lightweight suiting, is a miracle of breeziness that you can enjoy from late Spring through hottest Summer. It has been VITALIZED... a process which makes the garment highly resistant to wrinkles. In eight new blended pastels. Sizes 10 to 20. . . . \$14<sup>95</sup>



STYLED BY SWANSDOWN



KAFFIR-KOOL is an exclusive  
fabric by SAMUEL J. ARONSOHN, Inc.

New York...Arnold Constable Co.  
Philadelphia.....The Blum Store  
Atlanta .....Rich's  
Baltimore.....Schleisner Co.  
Birmingham .....Burger-Phillips Co.  
Boston.....The Shepard Stores  
Cincinnati...The Mabley & Carew Co.  
Columbus.....The Fashion Co.  
Dallas.....A. Harris & Co.  
El Paso ..... Popular Dry Goods Co.  
Houston .. Foley Bros. Dry Goods Co.  
Little Rock .....Pfeifer Bros.  
Oklahoma City...John A. Brown Co.  
Providence .....The Shepard Stores  
Rochester.....McCurdy & Co.  
Sacramento.....Hale Bros.  
San Francisco.....Hale Bros.  
San Jose.....Hale Bros.  
Salt Lake City.....Auerbach Co.  
Seattle.....Best's Apparel, Inc.  
Springfield.....Forbes & Wallace  
Topeka .....Crosby Bros. Co.  
Tulsa.....Brown-Dunkin Co.  
Washington .....The Hecht Co.

And in 62 other stores from  
coast to coast. For the name of  
the store in your city write  
NATIONAL MODES, INC., 128 W.  
31st Street, New York City.



*Among the  
most enthusiastic  
owners of the  
Oldsmobile Eight  
are those  
who formerly drove  
only high-priced cars,  
and are now enjoying  
fine-car luxury  
at a moderate price*



\$810 and up, list at Lansing. Special accessory groups extra. Car illustrated is the 8-Cylinder Touring Sedan, \$935 list.

# OLDSMOBILE 8

*"The car that has Everything"*

KNEE-ACTION WHEELS • SUPER-HYDRAULIC BRAKES • SOLID-STEEL "TURRET-TOP" • BIG, ROOMY FISHER BODY • FISHER NO DRAFT VENTILATION  
SAFETY GLASS STANDARD THROUGHOUT • CENTER-CONTROL STEERING • RIDE STABILIZER • 100-HORSEPOWER ENGINE • 121" WHEELBASE



**GRACIOUS!**

HASN'T SHE HEARD OF

*Bellmanized*

REG. U.S. PAT. OFF.

**STARCHLESS COTTONS?**

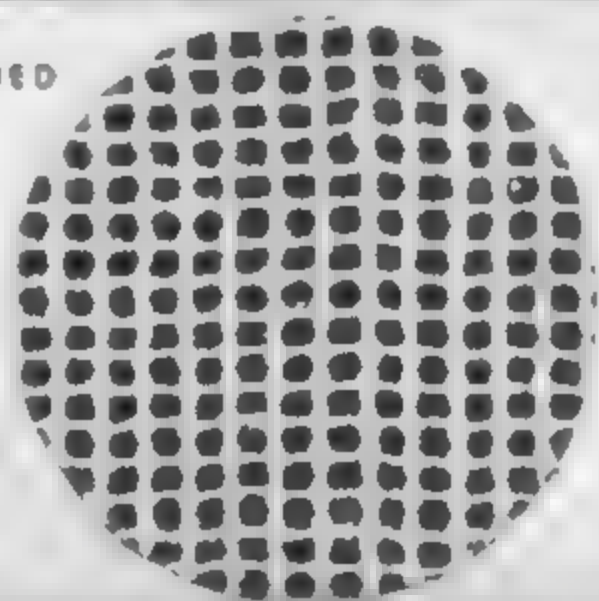
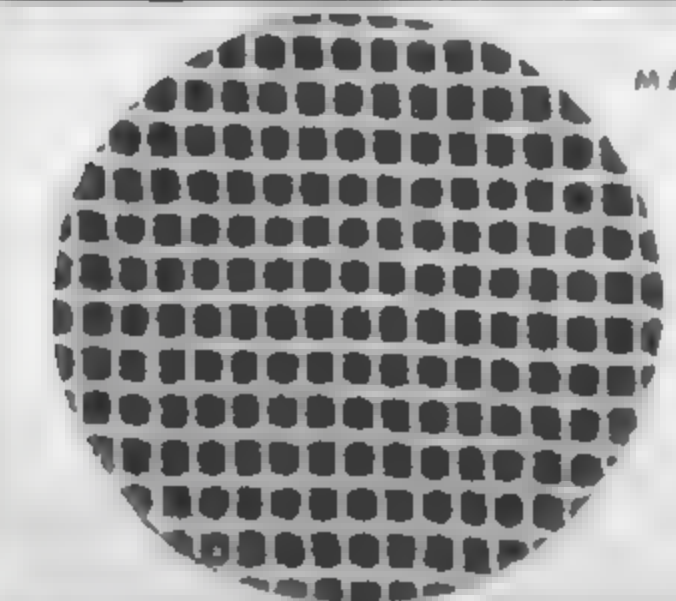
Their crisp freshness is sealed into the threads of the fabric . . .  
a permanent finish . . . Cottons that have been BELLMANIZED cannot become limp and linty . . . They will stay as fresh and lovely as on the day you bought them . . . No starching is needed to restore washed-out beauty. Merely wash and iron . . . It is time to think of making new cotton frocks, cotton blouses, cotton lingerie.

Ask for a BELLMANIZED cotton.



*After THE Wash*

MAGNIFIED



BELLMANIZED STARCHLESS COTTON • ORDINARY STARCHED COTTON

\*\*Notice the clean strong condition of one and the swollen, linty condition of the other.

BELLMAN BROOK BLEACHERY CO. • FAIRVIEW, NEW JERSEY



# The Royal Family of Motordom

**LA SALLE \$1175 • CADILLAC \$1645 • Cadillac FLEETWOOD \$2445**

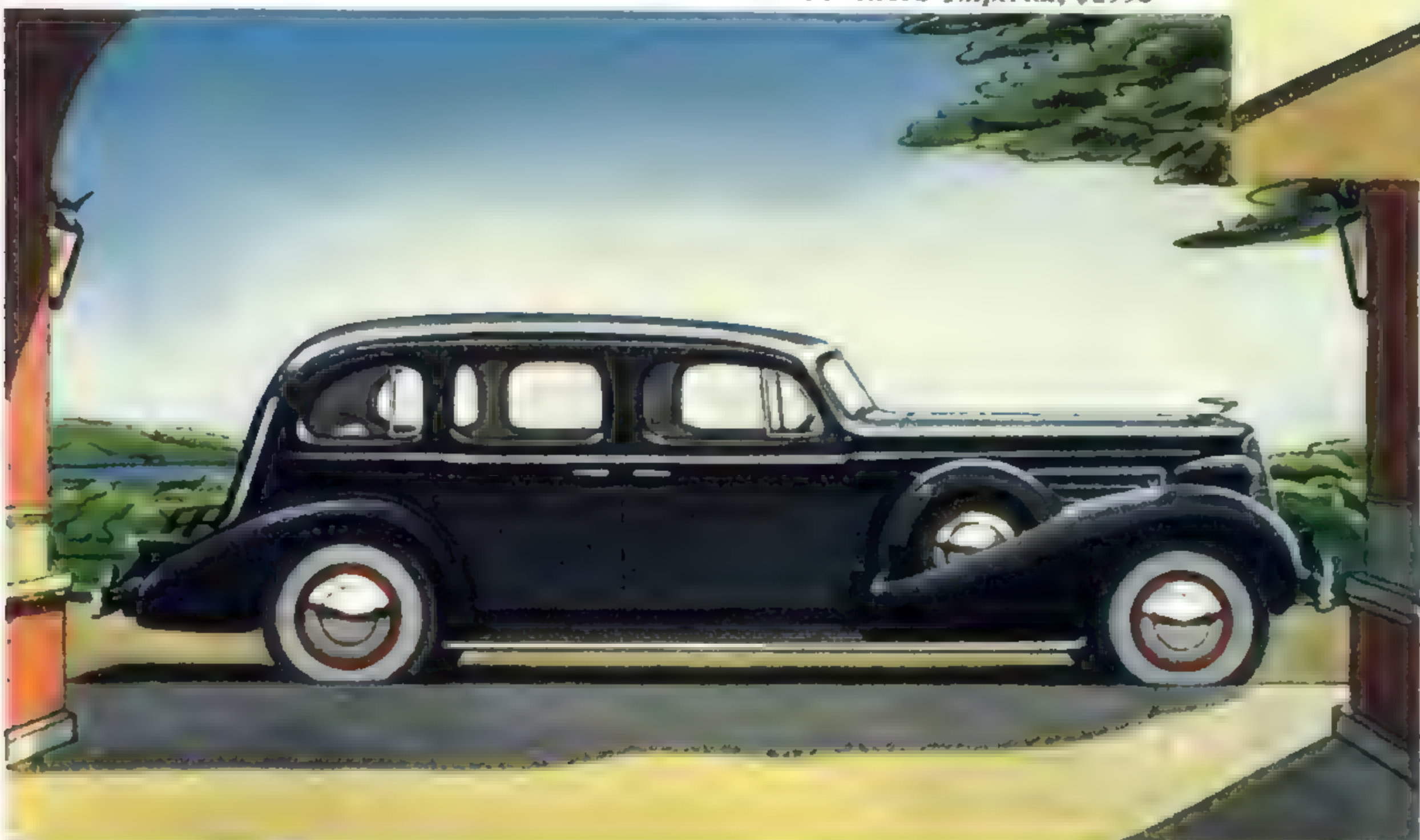
*S*URELY IT is not assuming too much to suggest that all cars are better cars today as a result of the high standards established by Cadillac thirty years ago and progressively maintained ever since. Motorists generally have always recognized, and even required, that Cadillac should give unmistakable evidence of its right to a distinct leadership in engineering, in handling, in riding, and in luxury. Yet much as all cars have improved as a result of example and public requirement, Cadillac in the Royal Family of Motordom has held fast and even emphasized these distinguished differences. It is a pleasant thing that Cadillac attains the peak of its thirty years of achievement at the same time that it records the lowest prices in more than two decades. If you are disposed to question the almost universal admission that Cadillac's cars surpass others in riding and driving, in comfort and in beauty—that Cadillac is still the spearhead of motoring progress—the briefest demonstration will reassure you. Cadillac has never done as well by its public in performance, in appearance, in value, as in the current cars.



Cadillac Series 60 Touring Sedan, \$1695



Cadillac-Fleetwood Imperial, \$2995



La Salle Coupe, \$1175



*Van Dusen*

Prices list at Detroit, and subject to change without notice. Special equipment extra. Available on G.M.A.C.'s new 6% Time Payment Plan. Every model a General Motors Value.





# Lipstick by Antoine

SAKS FIFTH AV  
NEW YORK CHIC



The same Antoine de Paris who created new glory for women's hair, does them an equal service for beauty of skin and coloring with the exquisite cosmetics that carry his famous name. He presents the Antoine lipstick in seven flattering shades, *Audacieux*, *Vivant*, *Exotique*, *Profond*, *Mysterieux*, *Excitant*, *Flamboyant*, 1.25 and 1.50. The double two-tone lipstick, 2.00



The American Golfer is featured  
at the following stores

**New York** (also Garden City,  
Mamaroneck, East Orange, Brookline,  
Jenkintown, Ardmore)

**BEST & CO.**

**Chicago** (and suburban towns)  
**MARSHALL FIELD & CO.**

Albany, N. Y. . . . . W. M. Whitney Co.  
Allentown, Pa. . . . . Hess Brothers Co.  
Asheville, N. C. . . . . Bon Marche  
Atlanta, Ga. . . . . Davison Paxon Co.  
Augusta, Me. . . . . Chernowsky's  
Baltimore, Md. . . . . Hochschild, Kohn & Co.  
Boise, Idaho . . . . . The Mode Ltd.  
Brattleboro, Vt. . . . . J. F. Austin Co.  
Bridgeport, Conn. . . . . Howland D. G. Co.  
Buffalo, N. Y. . . . . Flint & Kent  
Burlington, Vt. . . . . The Old Bee Hive  
Cedar Rapids, Iowa . . . . . The Killian Co.  
Charlottesville . . . . . Helen G. Eastman Shop  
Cincinnati, Ohio . . . . . The H. & S. Pogue Co.  
Cleveland, Ohio . . . . . The Halle Bros. Co.  
Columbus, Ga. . . . . Kayser Lilienthal  
Columbus, Ohio . . . . . The F. & R. Lazarus & Co.  
Davenport, Iowa . . . . . M. L. Parker Co.  
Denver, Colo. . . . . Daniels & Fisher Stores Co.  
Des Moines, Iowa . . . . . Younker Bros., Inc.  
Detroit, Mich. . . . . The J. L. Hudson Co.  
Fort Wayne, Ind. . . . . Wolf & Dessauer  
Fort Worth, Texas . . . . . The Fair  
Fresno, Calif. . . . . Bruckner's  
Grand Rapids, Mich. . . . . Herpolsheimer Co.  
Greensboro, N. C. . . . . The Meyers Co.  
Greenville, S. C. . . . . Myers Arnold Co.  
Hartford, Conn. . . . . G. Fox & Co., Inc.  
Houston, Texas . . . . . Levy Bros. D. G. Co.  
Indianapolis, Ind. . . . . L. S. Ayres & Co.  
Kansas City . . . . . Emery, Bird, Thayer D. G. Co.  
Lancaster, Pa. . . . . Watt & Shand  
Little Rock, Ark. . . . . The M. M. Cohn Co.  
Los Angeles, Calif. . . . . Bullock's  
Louisville, Ky. . . . . Stewart D. G. Co.  
Memphis, Tenn. . . . . J. Goldsmith & Sons  
Milwaukee, Wisc. . . . . Smartwear-Emma Lange  
Minneapolis, Minn. . . . . The Dayton Co.  
Nashville . . . . . Rich, Schwartz & Joseph Co.  
New Orleans, La. . . . . Keller Zander, Inc.  
Norfolk, Va. . . . . The House of Arthur Morris  
Oklahoma City, Okla. . . . . The Kerr D. G. Co.  
Omaha, Nebr. . . . . Haas Bros.  
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Pasadena, Calif. . . . . Dunning's  
Philadelphia, Pa. . . . . Strawbridge & Clothier  
Phoenix, Ariz. . . . . Goldwater's Merc. Co.  
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Hong Kong & Manila . . . . . Maizee's  
Honolulu . . . . . Liberty House  
Liverpool, England . . . . . Bon Marche  
London, England . . . . . Harrod's and Fenwick's



*The Golfing Choice  
of Smart Women  
the World Over . . .*

## The AMERICAN GOLFER

This classic dress that thousands of golfers know, appears now with these five new 1936 features. Patented Pleetway\* sleeve for freedom of action. Convertible tab collar for trim style and smart comfort. Three big wedge pockets for storage space. A brand new fabric—exclusive Lorraine Madracord\* in twenty-one beautiful stripes and checks and all white, if you prefer. The colors are fast—the material won't shrink. Two pieces, the shirt has the famous ted-bottom in the interest of less undies.



Altogether a grand dress you can wear all  
Summer anywhere. The price . . . **\$5.95**

\*Reg. U.S. Pat. Off.

Made by **STRAUS, ROYER & STRASS**, Baltimore, Maryland



THE WESTBURY... Col-  
legebred Swagger-type Oxford  
with flared Kiltie Tongue and  
new squared toe and heel. Gen-  
uine Bucko in Blue, Beige,  
Grey, Brown or White.

Collegebred



youthtime in shoes that stay smart  
fashions



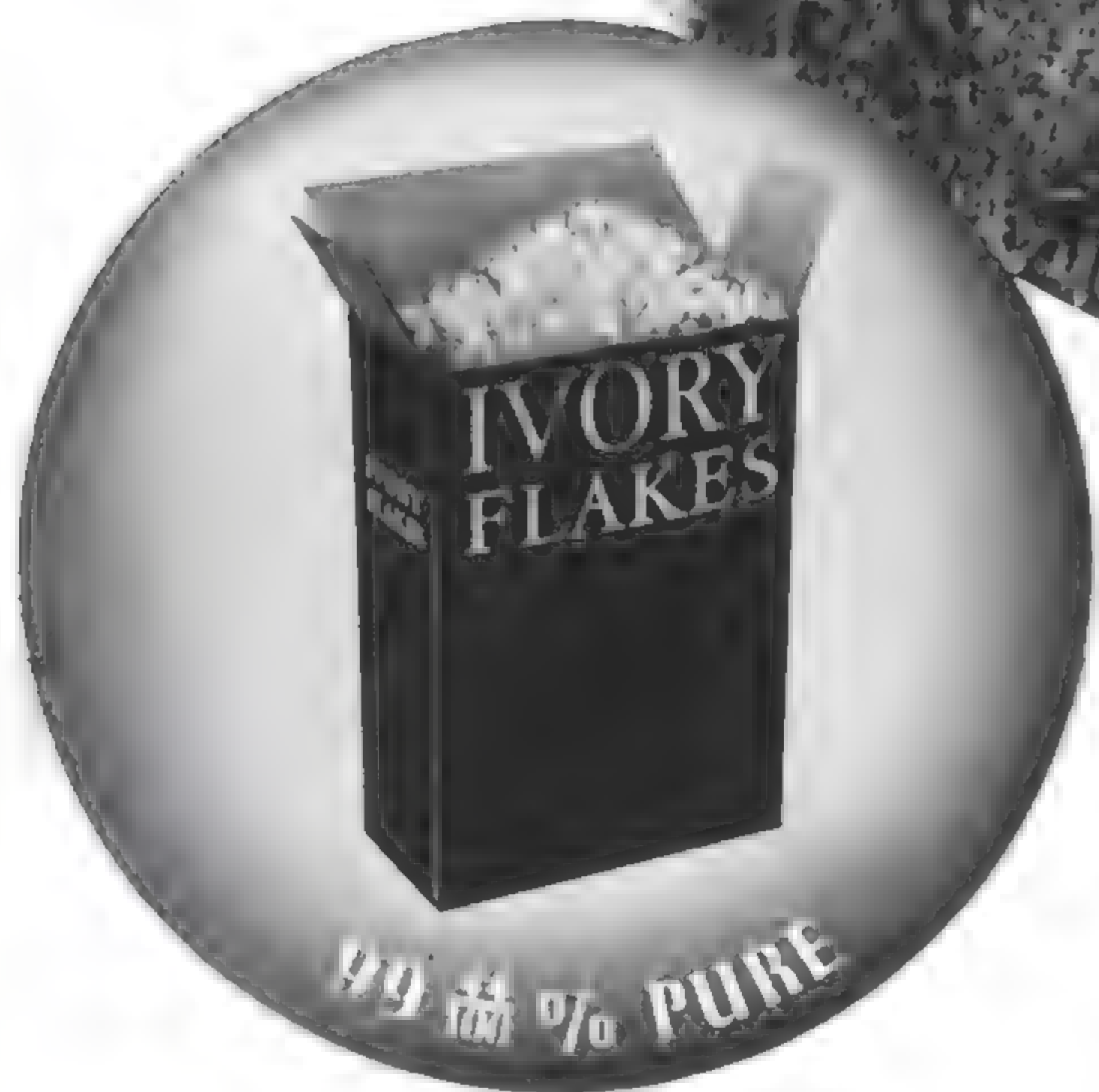
CREATED  BY REED

For the whirl of active days, Collegebred Shoes take the lead! Gloriously young in their appeal, models feature "slippant" tongues, squared toes and heels, swagger stitchery, colors alive with news. Best of all, here are styles that stay smart, shoes that feel good on the foot, always. For "your footprint in leather" is an exclusive feature of every Collegebred model. This patented sole, built to the exact contour of your foot, holds your shoes firmly yet comfortably in place, insuring lasting lines of beauty for Collegebred models.

Collegebred Shoes at \$7.85 and up. E. P. Reed & Company,  
Rochester, N. Y. Collegebred Style Studio, 47 West 34th  
Street, New York.



# CALIFORNIA SUMMER FORECAST—"DAVENTREE IVORY WASHABLES"



"CALIFORNIA-TESTED"—these Daventree fashions keep you in a sunny mood . . . The classic white button-down dress of squared-off basket-weave with navy or green accent stitching . . . The dashing white shantel linen jumper, contrasted with brilliant zippers and scarf . . . Wear

them! Wash them! Enjoy them! You will, by tubbing them in gentle Ivory Flakes suds. I. Magnin says they'll be good companions for a long, long time—stay crisp and fresh as new—if you wash them only with pure Ivory Flakes, the soap that's safe, even for a baby's skin.

*"We recommend washing all our fine things with pure, gentle Ivory Flakes"*

**I. MAGNIN & CO.** CALIFORNIA AND SEATTLE



## IN NEW YORK CITY

Exclusive with

## RUSSEKS FIFTH AVENUE

Abilene, Texas . . . . . Campbells  
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Albany, N. Y. . . . . Muhlfelder's  
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Alton, Ill. . . . . Young's  
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Asheville, N. C. . . . . Denton & Co.  
Atlanta, Ga. . . . . Leon Frohsin Shop  
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Auburn, N. Y. . . . . Kalet's  
Augusta, Ga. . . . . Goldberg's

Baltimore, Md. . . . . Bonwit Lennon & Co.  
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Denison, Texas . . . . . Newsom's  
Denver, Colorado . . . . . The Denver Dry Goods Co.  
Des Moines, Iowa . . . . . Wolf's, Inc.  
Detroit, Mich. . . . . Walter's, Inc.  
Duluth, Minn. . . . . Oreck's

Elizabeth, N. J. . . . . Levy Brothers  
Elmira, N. Y. . . . . The Gorton Co.  
El Paso, Texas . . . . . Popular Dry Goods Co.  
Enid, Okla. . . . . Klein's Inc.  
Evansville, Ind. . . . . Kaiser's

Fairmont & Morgantown, W. Va. . . . . The Jones Shops  
Freeport, Ill. . . . . Hecht's  
Fresno, Calif. . . . . Bruckner's

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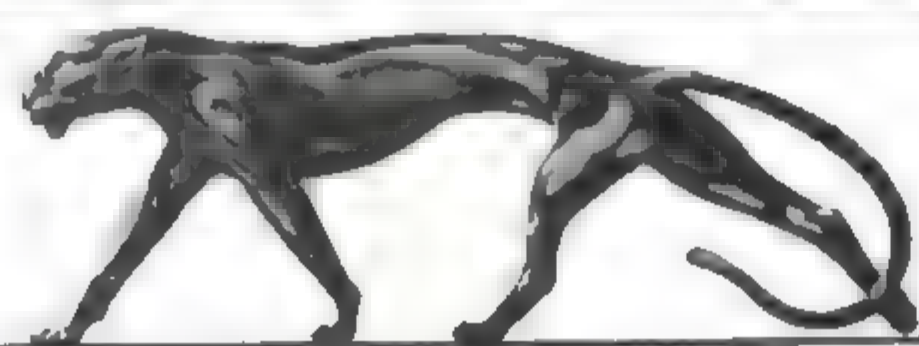
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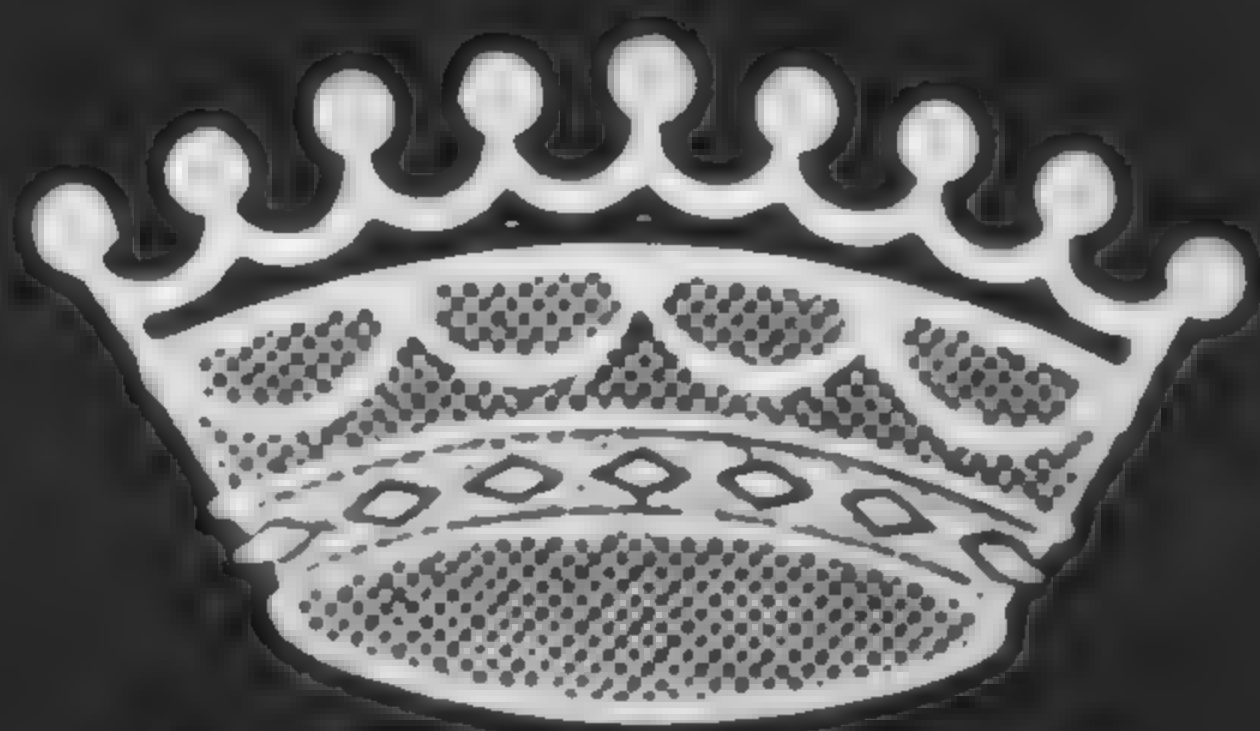
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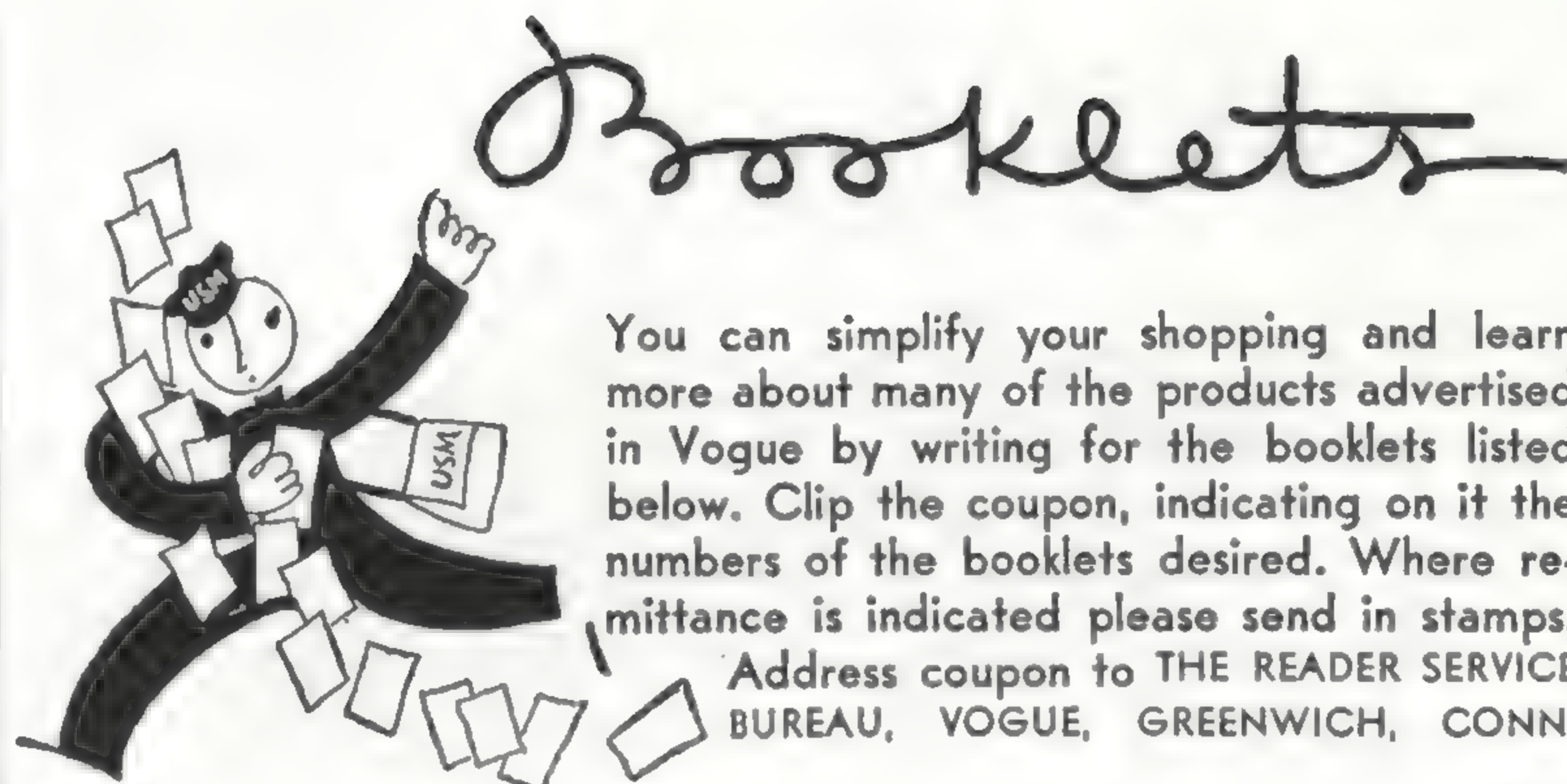
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## Esthetic Engineering

Designers to-day can not be the impractical artists of yesteryear. As industrial styling becomes more important, functions and materials, as well as appearance, become part of the designer's problem.

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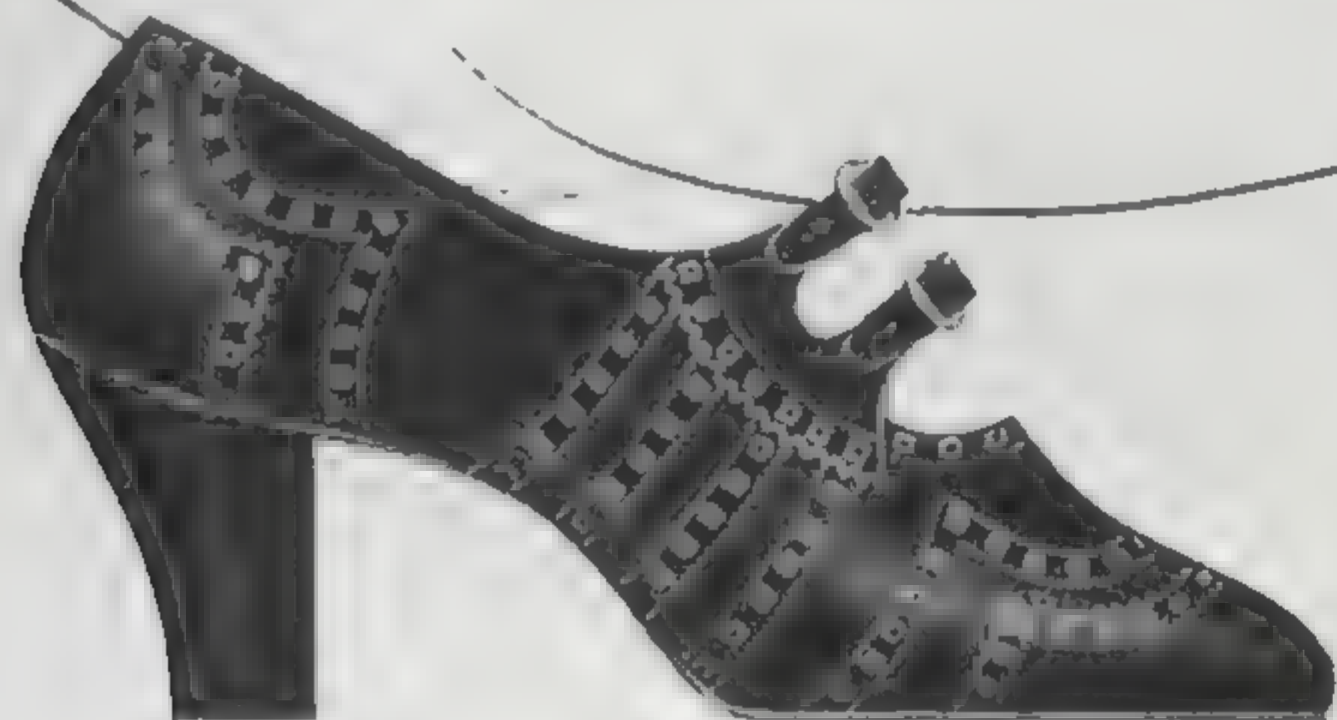
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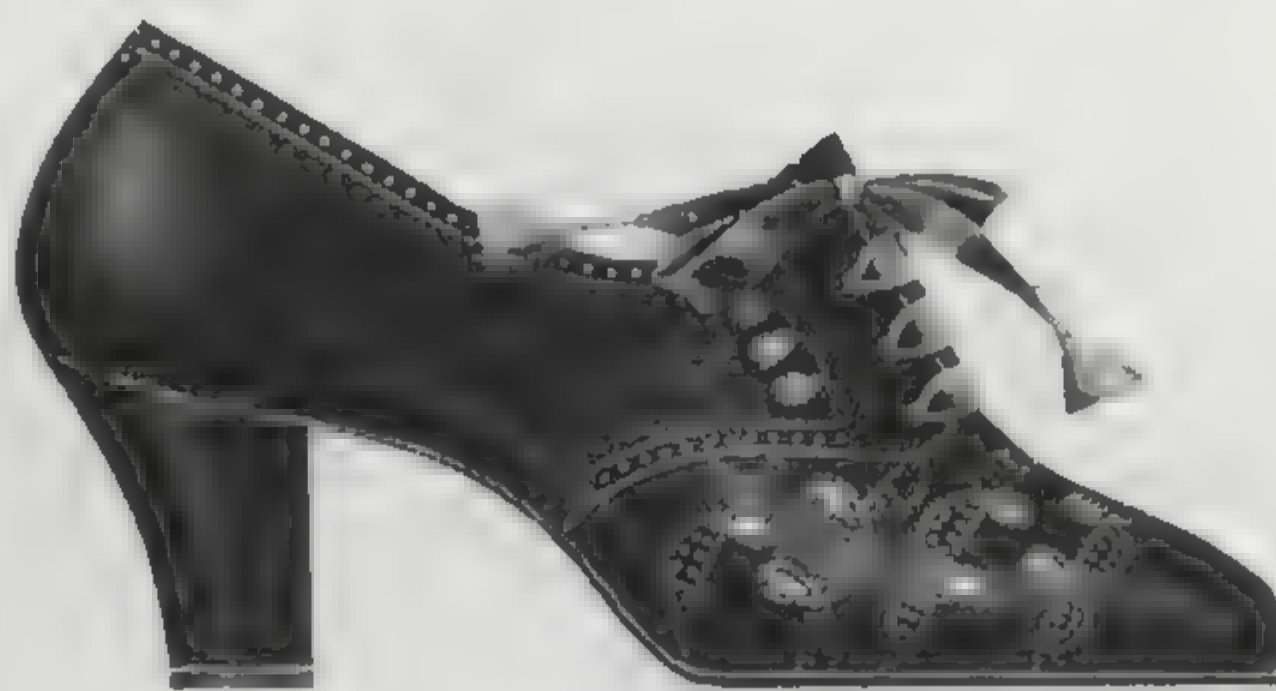
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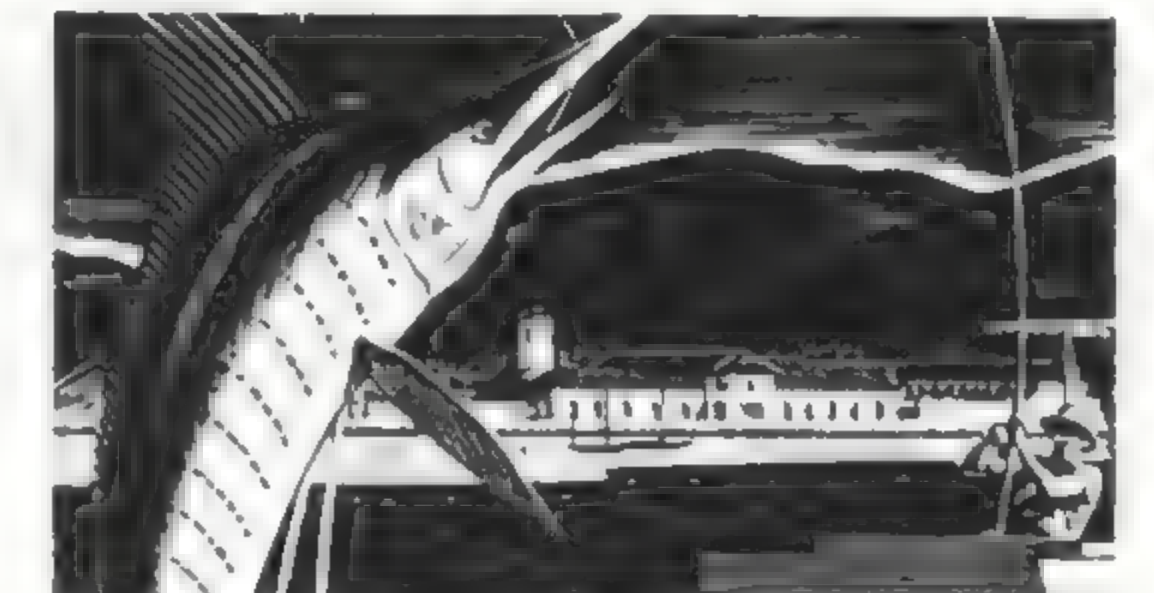
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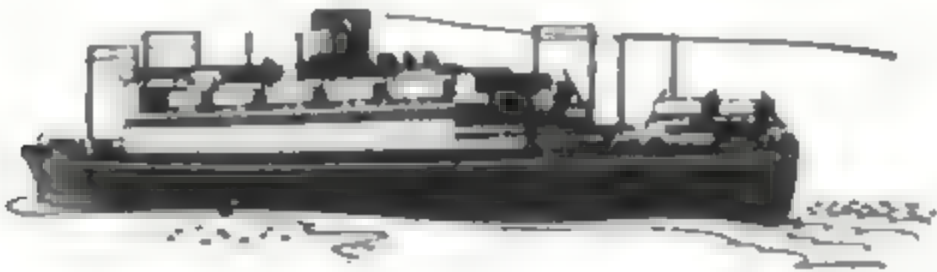


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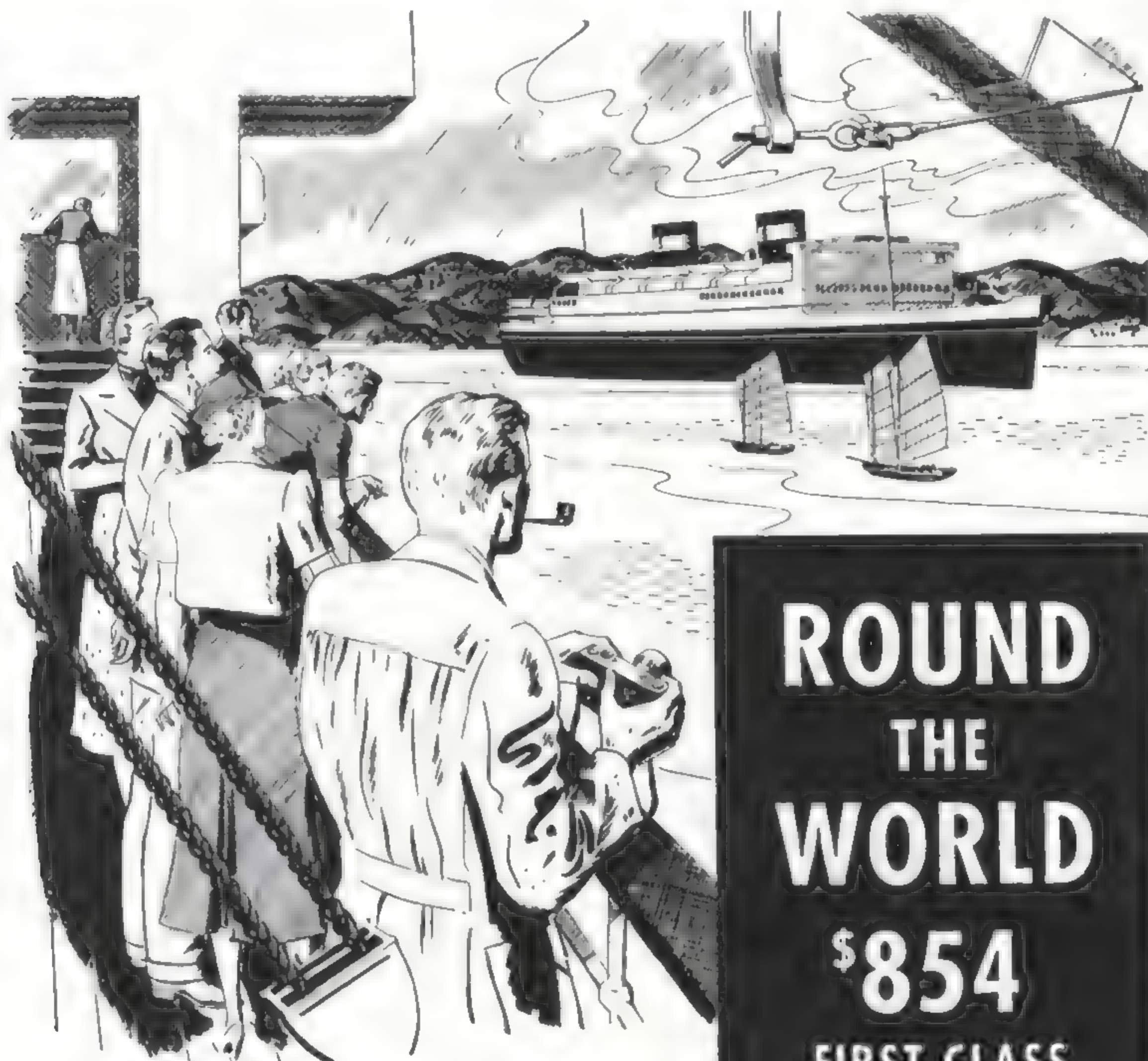


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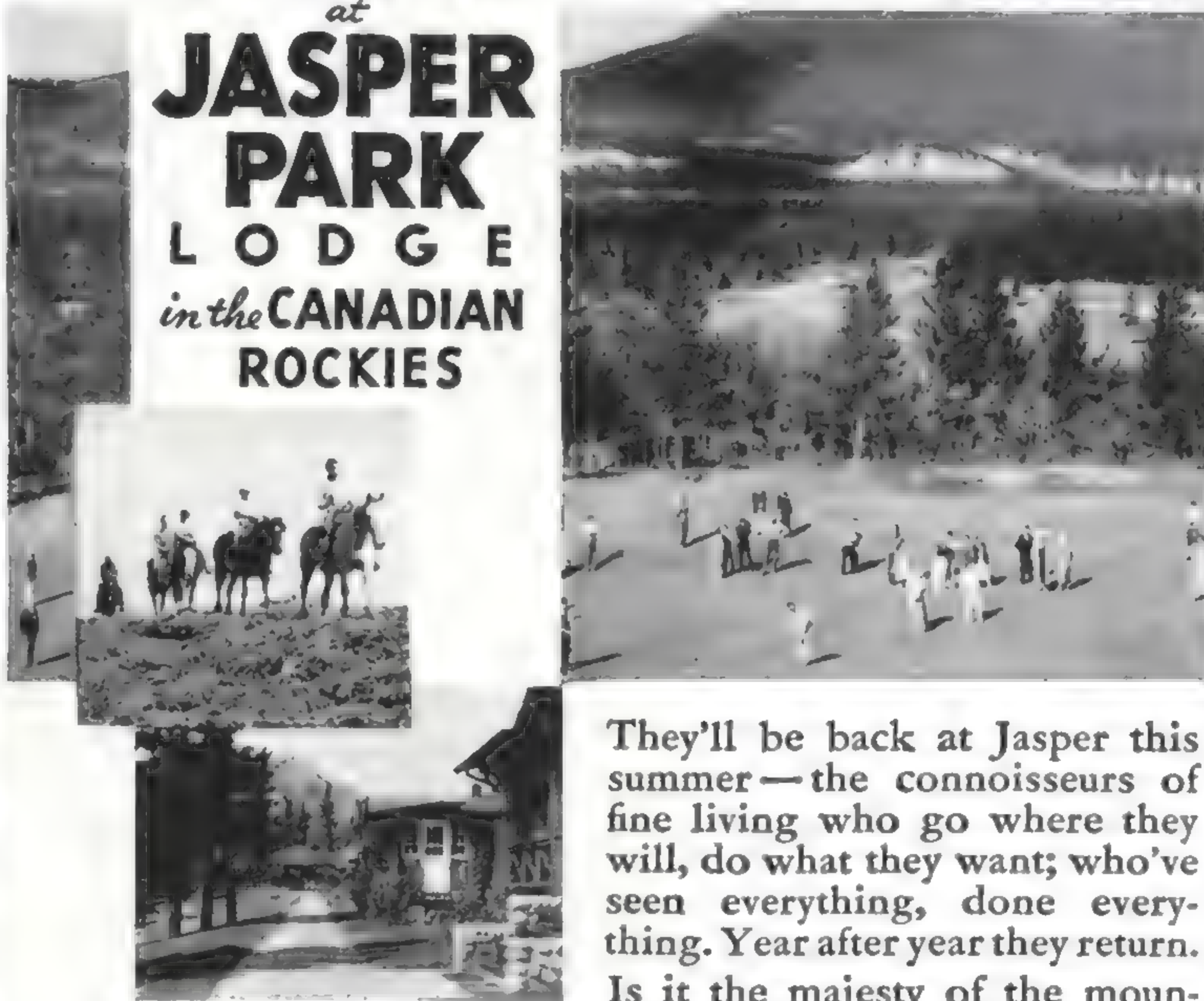
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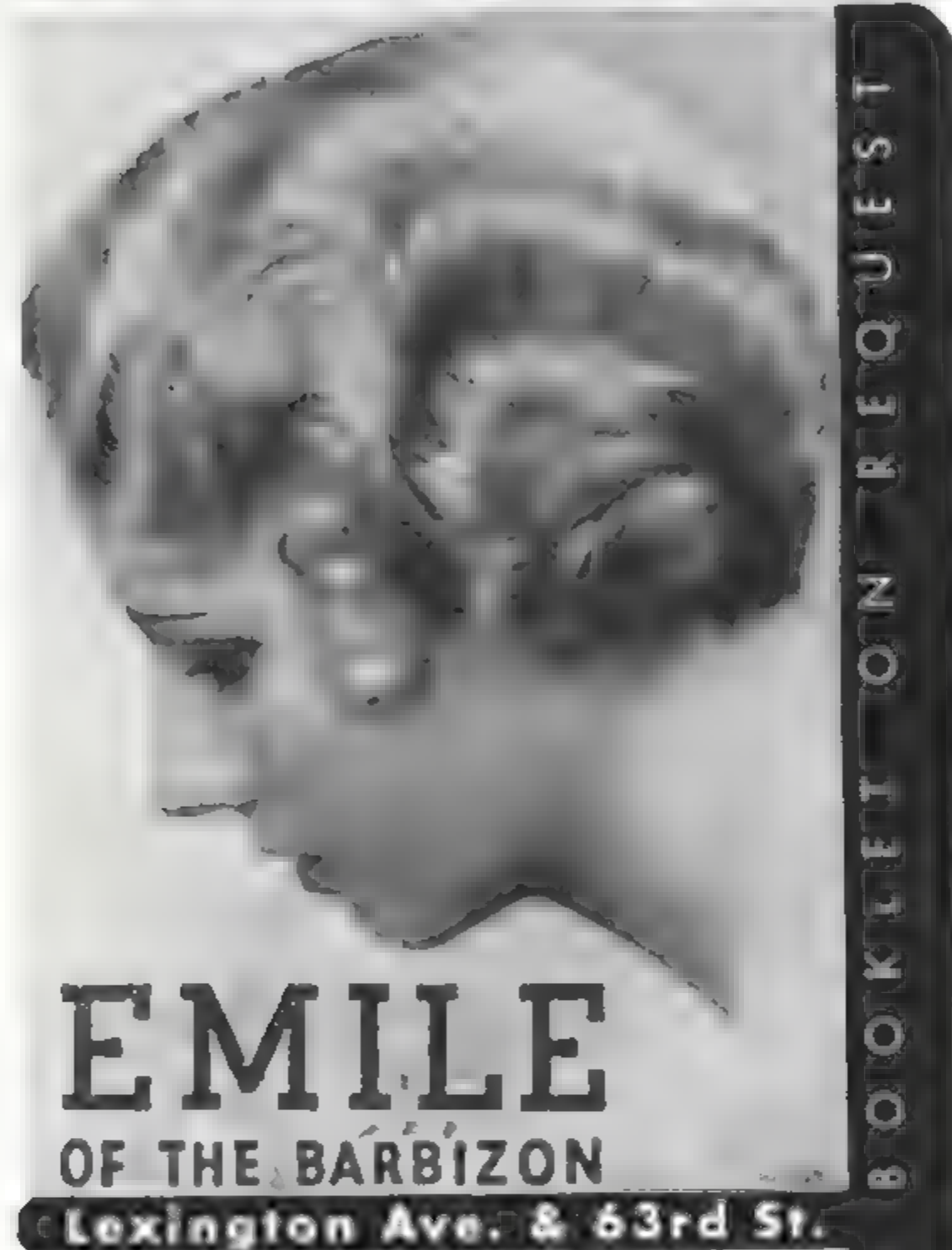
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## Vogue Covers

## Spring Gambol



• At the end of the theatrical season, we're all kicking ourselves for one reason or another, because of all sad words of tongue or pen, the saddest are these: we missed seeing our favourite actor or actress in his or her "best vehicle to date." (There've been a lot of "best vehicles to date," this season.) Or else we did get to see it, and our favourite actor or actress had a cold, and he or she was supplanted by an understudy. (There've been a lot of colds this season, too.) So obviously the best thing for us to do is go to The Lambs' Gambol on April 25, at the Waldorf-Astoria; because, in the superb show that is always a part of it, we shall see not only our favourite stage actors, but also the chief luminaries of the screen, the opera, and the radio. There will be a huge dinner before this star-studded show and dancing afterwards, all supervised by an imposing committee of celebrities—but surely The Lambs' Gambol needs no further superlatives from us.

What you may not know, however, is that the famous actors' club on Forty-Fourth Street stages this annual fun-fest for a very good cause; namely, The Lambs' Memorial and Relief Fund, for fellow-members of their profession who have fallen upon evil days. And there are a great many who have. Wherefore all these brilliant and altruistic stars come together to give you an evening that is one of the outstanding events of the season. Tickets can be obtained through Mr. R. L. Hague, Chairman of the Arrangements Committee, at The Lambs' Club, 128 West Forty-Fourth Street.

## Saks Ahoy

• They no sooner took down the ski slide, swept out the borax, and packed up all evidence of winter sports than Saks-Fifth Avenue sailed a real life-sized sailboat out onto the second floor. Every Saturday morning at nine-thirty, a class of junior boys and girls have been learning to handle the tiller, reef the sails, and generally prepare for life at sea. Mr.

Gordon Raymond, said to be one of the ten best skippers of small boats, lectures, the boat turns on an adjustable turnstile, while an artificial wind blows upon the sails and riggings. The most expert boy or girl will be given a Cape Cod sailboat when the course is finished on May 9. The class is still open (telephone Plaza 3-4000, extension 165, for class assignments). The advisory committee, which gives expert nautical sanction to the enterprise, consists of: John W. Hornor, President, South Massachusetts Yacht Racing Association; Alexander M. Orr, Commodore, Edgartown Yacht Club; William F. Crosby, Editor, Rudder; Theodore S. Clark, Secretary, Junior Yacht Racing Association, Long Island Sound; Edwin H. Tucker, Secretary, Cruising Club of America; Harvey L. Williams.

## Theodore's al Fresco

• Devoted followers of Theodore's, that excellent restaurant which, with no fanfare, opened during the winter and immediately assumed its rightful rôle among New York's best dining-places, will be glad to know that, after May first, Theodore's guide and mentor, Titzé himself, will open his branch in the country where you can have the same excellent cuisine as you are served in town—with the additional advantage of being able to have your table outdoors. It's called "Outpost Inn" and is up in Connecticut on the Ridgefield-Danbury road, a mile out of the former.

## In Vino Veritas



• With a flourish of trumpets, metaphorically speaking, and a popping of champagne corks, literally speaking, the Cork and Bottle, Inc., opened on new premises at 540 Madison Avenue: an ultra-modern décor of cork, glass bricks, and chromium to shelter the old wines of Europe. Young Mr. Alexis Lichine, most of whose life has been spent in the French vineyards, intends to make it a centre of information on wines. His aim is to make Americans wine-conscious, and, towards this end, he has inaugurated within the Cork and Bottle, Inc., the Wine of the Week Club. About thirty dollars makes you

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a member for sixteen weeks (\$15 for eight weeks), and every week you receive a surprise bottle of wine, selected by Mr. Lichine. (The cost works out at under \$2 a bottle.) Each bottle is accompanied by a cellar note, giving its history, the temperature at which it should be served, with what food it should be drunk, and the years of the best vintage. Not that it is always a wine: it may be a vodka, or an Armagnac (that would otherwise have cost you around \$4.50), or an Irish whiskey. But never a Scotch whiskey, or a homely gin, which Mr. Lichine seems to think Americans know all about; his idea is to familiarize us with more unfamiliar drinks. Members of the Wine of the Week Club can buy more of the wines sent them at a discount of ten per cent.

If you want to know more on the subject of wines, Mr. Lichine is at present giving a lecture Friday evenings at 8:30 under the auspices of Scientific Housekeeping, at 133 East Sixty-Fifth Street. At these lectures, Mr. Lichine will talk on buying wines, their care, and how to serve them. And you receive practical instruction in the appreciation of fine wines by tasting the contents of the bottles which have surrounded Mr. Lichine during his talk.

## Salad Bowl



• The other day, we dropped into the Alexandra Restaurant, on East Forty-Ninth Street, and found our favourite type of luncheon, served exactly as we like it. On the menu, it is called the Salad Bowl, and it consists of salad in a huge wooden bowl, rolls (including a delicious cinnamon bun), and tea, coffee, or milk. We discovered that a different salad is served every day (it was fresh salmon surrounded by green salad the day we were there) and that the waitress hovers hospitably with a second helping, as though you were a specially invited guest. This cordiality is apparently extremely popular with both men and women (we liked it ourselves), for you have to go early if you don't want to wait for a table. Dinner, which includes a champagne cocktail, is so much in demand at the Alexandra that people go there

straight from the matinee to avoid the rush, and on Sunday they begin serving their special dinner at half-past twelve and keep right on till half-past eight. The price, incidentally, is so little that you wouldn't believe it if we told you.

## One-Man Show

• Any one who likes good painting will make a bee-line for the Jacques Seligmann Galleries at 3 East Fifty-First Street, there to study the latest canvases of Segonzac. This fine French artist is responsible for some of the most vital and most refreshing landscapes painted to-day. Behind their apparent dash and spontaneity (there is a feeling of earth and air in his pictures), you can find a very definite form and pattern. Segonzac is not a "concretionist," a surrealist, an abstractionist, or a glazed realist. He is merely—a good painter. (The exhibition will be on until April 20.)

## Blossom Time

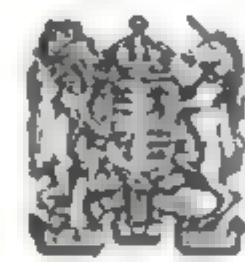


• When it's apple-blossom time in Virginia about the first week in May, there is a festival in the historic town of Winchester in the Shenandoah Valley. Don't think it's just one of those things sponsored by the local go-getters. Although the festival draws people of all sorts in droves from far and wide, it also is the excuse for a very gay time socially. All the riding-set from Warrenton and Clarke County turn up, along with those from Washington and Baltimore, and the old houses of Winchester fairly burst with Southern hospitality, dispensing drinks which are usually made of local applejack, very good—and very heady. The "Queen" of the festival has to be some one pretty important. One year, "Liz" Whitney carried the sceptre. Another year, it was the daughter of the Belgian Ambassador. With Winchester only an hour or so away from Washington, it's worth while considering motoring down there for this very American event. There are plenty of inns—at Middleburg, Staunton, and Warrenton—or you can stop in Washington. New York papers announce the date of the festival, but you can always write the Winchester Chamber of Commerce. (Continued on page 44)

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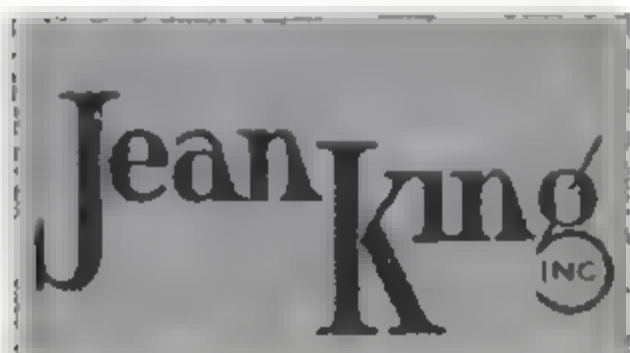
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## VOGUE COVERS THE TOWN

### Jamestown's Gardens

• Speaking of Virginia, garden-lovers will be interested to know that most of the lovely old places will be open to the public from April 22 to May 7. If you write to the Garden Club of Virginia, headquarters in the Jefferson Hotel, Richmond, you will be sent a complete schedule of all the gardens ready to receive you in the various districts from the James River to Charlottesville. Books to read before visiting the gardens will be suggested, and full information about highways, hotels, etc. will be sent.

### Cook's Night Out



• The dinner problem of Thursday nights when your house is undermanned or servantless is well solved at the New York Exchange Restaurant, on Madison Avenue, where there is a special Thursday night dinner—as good as the luncheons for which the restaurant is famous. There is a bar, too, which at first seemed a little surprising in this worthy institution, but custom and the excellent drinks have made this popular. And Carlos Restivo wanders informally among the tables playing practically anything you ask for on his accordion. It's all very pleasant—and besides this, the proceeds go to the general fund of the New York Exchange for Woman's Work, which aids needy women to earn a living—and we'd like to hear you think up a better cause than *that*.

Along with the Derby activities of a social nature, this year, there is to be a Derby Festival. Sort of a Mardi Gras. Louisville society isn't so keen on the idea, as it fills the city with "poor white trash"—but, of course, it makes the Derby gayer for a greater number, and débutantes who attended the Derby Ball last year (the first one held during a festival) reported that what this famous event lost in chic was, in many ways, made up by colour. If the idea of turning into a Kentucky hostess and throwing Derby breakfasts and julep parties interests you, you can get all information by writing to the Housing Bureau, Kentucky Derby Festival Association, Louisville, Kentucky. This year, the Derby will be run May second.

### Doing the Derby

• Our own American Derby in Kentucky is becoming so much more popular each year with New Yorkers that news of it seems perfectly appropriate among "covers the town" paragraphs. Reports from Louisville indicate that unless you are going down in a private car and live on it during Derby Days, or visit friends, you are going to be out of luck for a place to lay your tired head.

The Brown Hotel—and all the other possible ones—have been sold out long ago. But you can still find plenty of houses available to rent. In Louisville, they turn them over to you with servants, well-stocked pantries, including, of course, great bunches of mint for juleps, fresh flowers throughout the house—and all ready for Whoopee. In fact, so ready that it's customary to have a breakage clause prominently included in your contract.

Along with the Derby activities of a social nature, this year, there is to be a Derby Festival. Sort of a Mardi Gras. Louisville society isn't so keen on the idea, as it fills the city with "poor white trash"—but, of course, it makes the Derby gayer for a greater number, and débutantes who attended the Derby Ball last year (the first one held during a festival) reported that what this famous event lost in chic was, in many ways, made up by colour. If the idea of turning into a Kentucky hostess and throwing Derby breakfasts and julep parties interests you, you can get all information by writing to the Housing Bureau, Kentucky Derby Festival Association, Louisville, Kentucky. This year, the Derby will be run May second.

### Three Dollars Top

• The flowers that bloom in the spring, tra-la, have nothing on the Metropolitan Opera House. Cooled by air-conditioning, but fired by new ideas, it will launch forth upon its spring season come May 11, and a most interesting season it promises to be. Firstly, every possible effort will be made to encourage the younger singers in the Metropolitan company, who have hitherto had small opportunity to show what they could do; and perhaps some of the talented people who have come to light in the radio auditions this past winter will make their débuts. (However, several of the company's first-magnitude stars will probably make guest appearances from time to time, too.)

Secondly, the program will be equally refreshing; Smetana's comic opera, "The Bartered Bride," done in English; a revival of Gluck's "Orfeo ed Euridice," which hasn't been seen here since Gatti's first year as director; Puccini's one-act comic opera "Gianni Schicchi," also sung in English; "Carmen"; "Trovatore"; and others, including as many works by native composers as possible. One novelty, possibly in English, is promised, and there are rumours of independent ballet productions, probably by the up-and-coming American Ballet.

Thirdly, the prices will range from about twenty-five cents (for the family circle) up to \$3 (for the orchestra)—and no higher. The spring season committee (including Mr. Ed-



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# VOGUE COVERS THE TOWN

ward Johnson, president pro tem, Mrs. Marcia Davenport, the Messrs. John Erskine and Edward Wardwell) has decided on five performances a week, for at least four weeks. Young singers— young dancers— air-conditioning— native composers— spirited operas— and popular prices!

## The Rustic Forties



• New York City has gardens, too. The painters and gardeners have been whitewashing, planting, and generally camouflaging the open spaces around

the hotels. Soon the women in their printed dresses will be asking for seats under the umbrellas and ordering *vichysoisse*, jellied madrilène, cold salmon, and carrot-juice.

The Park Lane starts the season this week in the Louis XVI. room, which has a pond with real lilies in it and doors leading into the garden, where you may lunch and dine out-of-doors under shady trees near a fountain splashing Croton. You will hardly recognize Chatham Walk, the first week in May. It will be more landscaped than ever with tall willow-trees, rustic fences, green and flame-coloured umbrellas, and boxes of cerise and yellow stock. The Ritz will flood the pools in the Japanese garden around the middle of May. Kottmiller, the florist, is nurturing all sorts of tropical plants for it, to stand the summer in our sky-scraper canyons.

## Smörgåsbord

• At 142 East Fifty-Fifth Street, tiers of smörgåsbord await the diner-out whose appetite occasionally demands full Swedish satisfaction. Mr. Edward Hansen, food-commissioner for the Kungsholm, contrives an outlay of these Viking hors-d'œuvre so tempting and elaborate that your second helping is equally a matter of curiosity and desire. A four-course table d'hôte dinner is then served in one of the Kungsholm's three spacious *salles à manger*, but subsequent to the smörgåsbord, the menu is mostly pronounceable in English and cooked in French. *Filet à la Oscar*, a rare accomplishment of veal and sauce Bearnaise, is the special Swedish entrée and may be followed by Swedish pancakes.

Both Edward Hansen and his brother, August, past masters in the conduct of restaurants, hail from Sweden and are now in their fourth year at the Kungsholm. A year ago, Mr. August Hansen, by lease of the ground floor next door, made room for a handsomely appointed bar. About the middle of May, he will reopen the Kungsholm's flagstoned garden.

## Town Gossip

• As you read this, one thousand bunnies, all for sale, may still be running madly around the sunken plaza of Rockefeller Center in what is known fondly by the management as a bunny garden, full of hutches like

enormous cabbages and posts like carrots. . . . The oil-paintings of C. L. Marcus will be at the Seligmann Gallery from April 18 to May 2, and you may see, in addition, his brown and beige sketches, drawn with his middle finger, which he calls, simply and accurately, finger-paintings. . . . Dwight Fiske is back at the Savoy Plaza, where his followers still applaud the old standbys as well as some new songs which Dwight concocted in Florida, the best one being "Uncle Tom's Cabaña." . . . An all-day Spring Carnival for the benefit of the New York Infirmary will be held on April 27 in Rockefeller Center. The Gardens of the Nations open on that day, and, in addition to this permanent exhibit, there will be window-boxes, May baskets, flower battles, and a special daffodil show. . . . There will be a showing of Peggy Roth's new spring collection in the Caprice Room at the Weylin Hotel, on April 21, with smart young women as mannequins, and the proceeds going to charity. . . . Schrafft's opened a bar and cocktail lounge on Easter Sunday, next to the restaurant near Columbus Circle, decorated appropriately with murals of Columbus' ships, by the modern painter, André Duranco. . . . An amazing exhibition of glass in every imaginable and unimaginable form arranged by those wizards, the American Glass Industries, continues at the Brooklyn Museum, until April 19. . . . If you are a member of the graduating class of a Junior College, it is still not too late to send in original costume designs and hope to win a scholarship at the McDowell School of Costume Design. All work must reach the judges by April 20. . . . Chef George Gonneau of the Park Lane has inaugurated a new specialty, a cocktail of Jus d'homard. . . . The Starlight Roof at the Waldorf will open the first week of May with a gala party for the benefit of the Humane Society. Beauvel and Tora will dance, and Orville Knapp conduct his orchestra. "FLANEUSE"

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# SOCIETY

## BIRTHS

### NEW YORK

**Bird**—On March 6, to Mr. and Mrs. W. Gillette Bird (Mary W. H. Pell), a daughter, Daphne Pell Bird.

**Jones**—On March 9, to Mr. and Mrs. Catesby ap L. Jones (Lillian Post), of Bernardsville, New Jersey, a son.

**Kenney**—On February 10, to Mr. and Mrs. Andrew Trowbridge Hutton Kenney (Jean Hamilton), a son.

**McKeon**—On February 26, to Mr. and Mrs. Daniel Manning McKeon (Louise Lynch Hoguet), a daughter.

**Noble**—On March 10, to Mr. and Mrs. Herbert Noble (Helene O. Edmonds), of Darien, Connecticut, a daughter.

**Scott**—On February 27, to Mr. and Mrs. Martin L. Scott (Helen Brooks), a daughter.

**Stanley**—On March 10, to Mr. and Mrs. Julian Carr Stanley (Margaret M. Schniewind), of Locust Valley, Long Island, a son.

**Tailer**—On March 11, to Mr. and Mrs. T. Suffern Tailer (Florence T. Baker), a daughter.

### CHARLESTON, WEST VIRGINIA

**Johnson**—On March 4, to Mr. and Mrs. Howard S. Johnson (Charlotte L. Blanchard), a daughter, Ann Lewis Johnson.

### CHARLOTTE, NORTH CAROLINA

**Brown**—On February 15, to Mr. and Mrs. Channing Brown (Catherine Poe), a daughter, Catherine Poe Brown.

**Burpee**—On March 11, to Mr. and Mrs. Lawrence H. Burpee (Faye Ross Dwelle), of Beauharnois, Quebec, Canada, a son, Lawrence Harrington Burpee, junior.

### DULUTH

**Brower**—On February 27, to Mr. and Mrs. Ripley Bernard Brower, junior (Virginia Peyton), of Saint Cloud, Minnesota, a son, Ripley Bernard Brower, third.

## BIRTHS

**MacDonald**—On February 26, to Mr. and Mrs. Donald Cameron MacDonald (Maud Gillette), a son, Donald Cameron MacDonald, junior.

**Maney**—On February 22, to Mr. and Mrs. William Laidlaw Maney (Elinor Parker), a daughter, Marlon Joan Maney.

**McCarthy**—On February 27, to Mr. and Mrs. John Ralph McCarthy (Vera Vogan), a son, David Fuller McCarthy, and a daughter, Vera Maud McCarthy.

**Raiter**—On February 4, to Dr. Roy F. Raiter and Mrs. Raiter (Elizabeth C. Coy), of Cloquet, Minnesota, a daughter, Kathryn Elizabeth Coy Raiter.

**Slade**—On March 1, to Mr. and Mrs. George Norman Slade (Elizabeth Carr), of Glendive, Montana, a son.

### INDIANAPOLIS

**Shea**—On February 12, to Mr. and Mrs. Arthur C. Shea (Sara Tyce Adams), a daughter, Sara Tyce Shea.

**Wemmer**—On February 12, to Mr. and Mrs. William H. Wemmer (Marie Elsenlohr), a daughter, Hildegard Wemmer.

### MONTGOMERY, ALABAMA

**Coleman**—On February 7, to Mr. and Mrs. Algernon Sidney Coleman (Lucy Oliver), a son, Thomas Oliver Coleman.

**Hill**—On February 15, to Congressman Lister Hill and Mrs. Hill (Henrietta McCormick), a son, Luther Leonidas Hill.

### PHILADELPHIA

**Watson**—On March 5, in New York, to Mr. and Mrs. Thomas S. Watson, junior (Naomi Evans), a daughter, Naomi Watson.

### TORONTO, ONTARIO

**Ham**—On February 5, to Major Douglas Miller Ham and Mrs. Ham (Elizabeth Sheddon Laidlaw), a daughter.

**Schulman**—On February 7, to Mr. and Mrs. Frank A. Schulman (Margaret Cockshutt), a son.

**Watson**—On February 9, to Mr. and Mrs. William B. Watson (Frances Gurney), a son.



## SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.



## SOCIETY

## ENGAGEMENTS

## NEW YORK

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**Brown-Yerkes**—Miss Elizabeth Brown, daughter of Mr. and Mrs. Elliot Chipman Brown, of New York and Rye, New York, to Mr. William Joyce Yerkes, son of Mr. and Mrs. Leonard A. Yerkes, of New York and Brookville, Long Island.

**Campbell-Marsh**—Miss Frances Allen Campbell, daughter of Mr. and Mrs. Oliver Allen Campbell, of East Norwich, Long Island, to Mr. John Edwin Marsh, son of Mr. and Mrs. Charles E. Marsh, of Austin, Texas.

**Moore-Coudert**—Miss Allison Moore, daughter of Mr. and Mrs. Louis de Bébian Moore, of New York and Oyster Bay, Long Island, to Mr. Alexis Carrel Coudert, son of Mr. and Mrs. Frederic René Coudert.

**Moore-Elliman**—Mrs. Munroe Moore, daughter of Mr. Charles A. Munroe, of Chicago, Illinois, and Greenwich, Connecticut, to Mr. Lawrence Bogert Elliman, junior, son of Mr. and Mrs. Lawrence B. Elliman, of New York and Cedarhurst, Long Island.

**Ogden-Ackley**—Miss Katherine Ogden, daughter of Mr. and Mrs. Alfred T. Ogden, of New York and Kinderhook, New York, to Mr. John Westervelt Ackley, junior, son of Mr. and Mrs. John Westervelt Ackley, of Rahway, New Jersey.

**Palmer-Humphreys**—Miss Ruth Palmer, daughter of the late Francis Fletcher Palmer and Mrs. Palmer, of New York and Port Chester, New York, to Mr. Ellis Humphreys, son of Mr. and Mrs. Richard Duane Humphreys, of Mount Kisco, New York.

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## ENGAGEMENTS

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## BOSTON

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## DENVER

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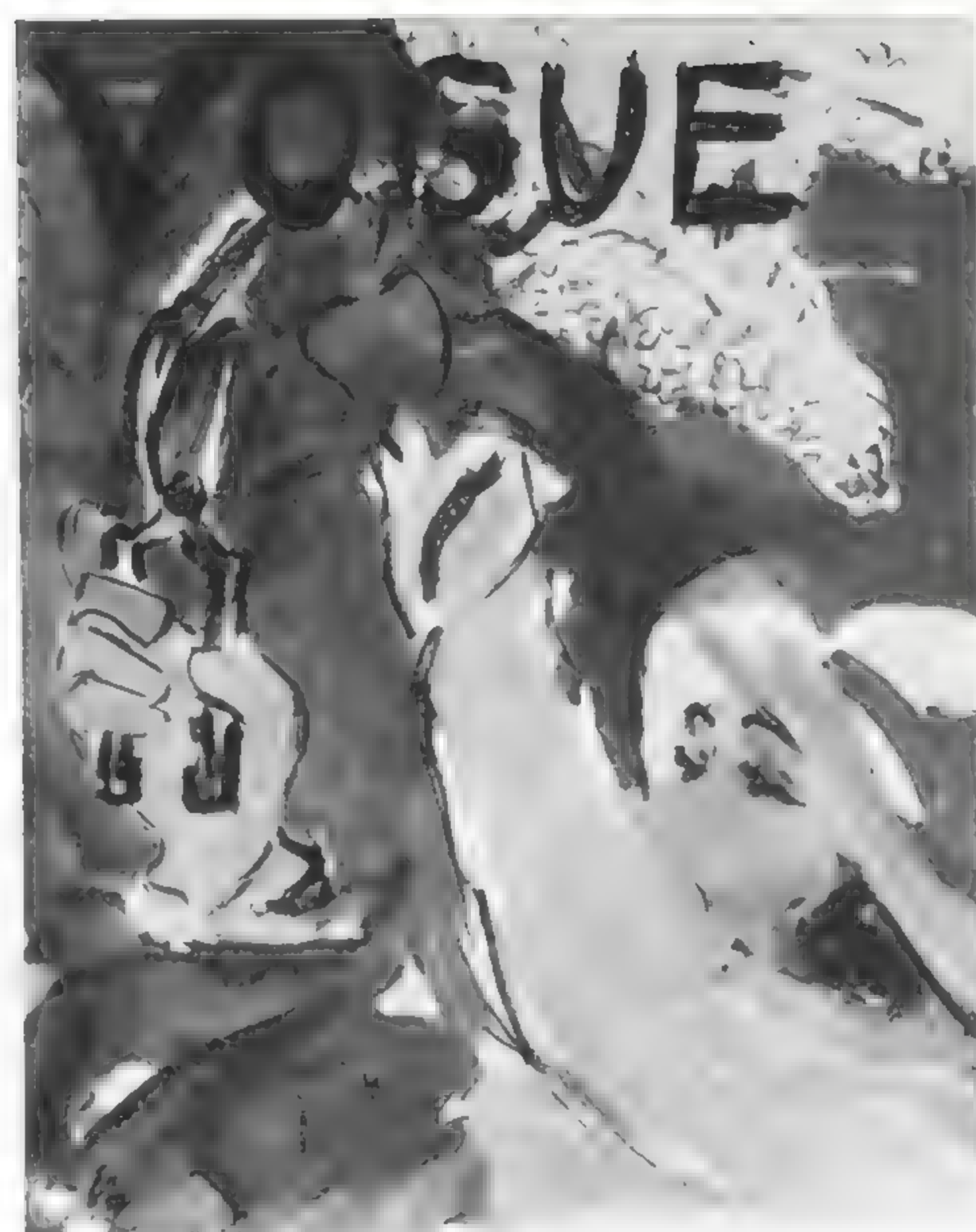


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APRIL 15, 1936

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ONE HEAVILY-GLOVED HAND, BURIED IN WET GREEN  
LEAVES AND FRAGRANT WHITE LILACS, HOLDS THE  
BRANCH—WHILE HER GARDEN-SHEARS CUT IT DOWN,  
TO DECK HER NEWLY-AWAKENED COUNTRY HOUSE

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*Supercal*

**SHEETS**

REG. U. S. PAT. OFF.





THE FARM IN SPRING, BY DORIS LEE, COURTESY WALKER GALLERIES

# VOGUE'S-EYE VIEW OF SPRING

Why not resolutions for spring? Something like this: I solemnly swear under no circumstances to quote: "In the spring a young man's etc.", or "Oh to be in England, now that etc."

I shall not enter a room saying "phew!" the first warm day. I shall not, however, be ashamed of gushing over birds and buds.

I shall start right now brushing up my back-hand—and back-hair. I shall not dress for midsummer in early spring.

I shall buy flowers and flowers, no matter how broke I am; I shall not spend country week-ends with people I don't like; nor loudly envy my Europe-bound friends, while deprecating a holiday in my own country.

I shall finally throw away my old wicker porch set, and buy things like the ones on pages 92 and 93 and 97.

I shall, in my next romantic interlude, try thinking of the other person rather than of myself—"In the spring, a young woman's . . ."





CECIL BEATON

Mr. and Mrs. J. Cornelius Rathborne live at Westbury, Long Island. As Miss Nancy Huidekoper, Mrs. Rathborne was one of the outstanding horsewomen of Maryland. Mr. Rathborne is a well-known polo player





## "WE LIVE IN THE COUNTRY"

On a recent visit to New York, the village of my birth, I sat at dinner next to a charming and beautiful lady whom I had known since the days of her hair-ribbons. Before I had lifted my napkin from the plate, she turned toward me a pair of delft-blue, incredulous eyes. "Now, tell me," she demanded, "how is it that you and Lilly, of all people, can bury yourselves in a little New Hampshire village? What do you do? Aren't you just bored to death?" I put my hand affectionately on her arm, and asked her to listen. For a full minute we sat silently, tuned in on the babble of dialogues raging around us. "And there was Eddie, over in the corner, with the toughest blonde I ever saw." "Oh, my dear, you must see it! It's just too alluring!" "Of course he was—absolutely blotto—or he wouldn't have asked me to." "So I went as the Nun in the Miracle, and Mrs. Tucker was furious!"

"In a measure," I said to the lady, "my answers to your three questions are bound up with the composite chatter to which you have just been listening."

"But it's amusing," she argued, "and gay."

What was the use? To her, as to most incurable New Yorkers, the event was amusing and gay because it was attended by sixteen handsome, well-dressed people who knew three hundred other handsome, well-dressed people, and, what is more, were conversant with their most intimate doings for the past fortnight. As long as one could express the thoughts of Walter Winchell in the words of Lucius Beebe, one "belonged." It was the guppy's life—with four glass walls and the light turned constantly on, to heighten the visibility. I could have debated through to the dessert without convincing this lovely lady that gregariousness and gossip were the two major symptoms of insecurity.

Not, mind you, that we have no gossip in Rye Center. We have it, all right, but, at least, we have it controlled and localized in the General Store. You can take it or leave it. If you feel the need for a little, you can stroll over and get as much as you like—along with the mail and a box of chocolate peppermints. With us, it is a snack, an occasional tonic, not a habit-forming narcotic.

In 1635, John Locke, a Yorkshire carpenter (not the philosopher), landed at Newcastle, New Hampshire. Disregarding warnings that the Indians were unfriendly, he tramped to the ridge of a hill, five

BY  
PAUL HYDE  
BONNER





miles south of Portsmouth Harbour, and built a house. The land was healthy and fertile. Within three years, other colonists joined him, and, in 1638, the settlers of Rye divorced themselves from the Newcastle colony and incorporated their own village. The names of those founding members were Locke, Brackett, Philbrick, Drake, Jenness, Trefetheryn, Walker, Rand, Blake, and Garland. To-day, three hundred years after John Locke climbed that little hill for the first time, the names of ninety per cent. of the enrolled voters of Rye Center are those of the founders. Mrs. Jenness is the postmistress and proprietor of our principal store. Blake Rand, a wise and humorous philosopher, is the town secretary. Mrs. Walker is our neighbour, a gentle, kindly widow whose ability with a needle would cause a Parisian to marvel. Evelyn Locke is our housemaid, and you are apt to find under her arm, as she trudges home in the evening, a copy of Edna Millay or A. E. Housman.

It is we who are the newcomers, the strangers, the foreigners. The villagers were horrified when we bought the old Garland house, opposite the church and the meeting-house, and facing the village green. They were afraid we might "modernize" it, efface its Queen Anne beauty, rob it of its fine New England dignity. It was a landmark. For fifty years of the eighteenth century, Benjamin Garland had run it as a tavern, except for that period when he went away to fight for the colonies as a colonel of the Minute Men. When he returned from the War, he had brought Prince with him. Prince, his Negro soldier-servant, became the barman and the wonder of the community. The countryside had flocked to see their first black man, and business at Garland's Tavern had flourished. From that day to this, no nail, no hinge, no panel, no board has been altered or changed.





True, steam-pipes have poked through corners to warm the blood of less vigorous residents, and electric bulbs now light the sconces and chandeliers for weaker eyes. But the great wine-cellar, thank God, still holds enough good port and sherry to keep the spirit of the Colonel's inn alive.

Life in New Hampshire begins at seven-thirty. May knocks loudly on the door as she comes in to close the window and leave a cup of hot coffee on the bed-table. This is no breakfast-in-bed—just an eye-opener, a jolt for the circulation. Breakfast is at eight, and is preceded by a visit to the kitchen to greet Roy and Evelyn and comment on the weather. Roy and May Bishop, cook and waitress respectively, come from Rutland, Vermont. We found May when the poor girl was going quietly mad trying to clean up after Alexander Woolcott on an island in the middle of Lake Bomoseen. We rescued her from this plight when she told us that her husband, Roy, could cook. She explained that he was the chef of his own roadside (Continued on page 132)







STEICHEN





If the young thing above isn't the belle of her summer rounds, it won't be the fault of the dress—Louiseboulanger's dance-dream of crisp pink lace, with chou-bows in back (Gervais). (Opposite page) Layers and layers of tulle belling over a slim slip, long sleeves, and ruffled shoulders give the black dress its verve (Bonwit Teller; I. Magnin and Co., California). Main-bocher adorns the light one—grey crêpe, rather Anna Kareninish, with a cascade of ruffles (Jay-Thorpe). All jewels and minaudière from Tiffany and Company. Chair from Colwell





CECIL BEATON

## JUST FOR FUN

Take us to the country, mutely these figures plead! Take me to hard white courts and the ping of ball on racket, begs the one on the left, for I have on the perfect tennis dress, white linen and circular. Over it, between sets I wear an Irish-green linen jacket with bumptious shoulders. And my big white Koret bag is of patent leather. Lawn or beach-bound am I, says the second—hiding part of my spanking-clean blue-and-white cotton pyjamas with a red linen coat. (All these from Bergdorf Goodman)



Take us to the fresh winds, cry this mustard wool polo-coat and Molyneux mustard felt. Both from Saks-Fifth Avenue. And me (pretending to sweep the terrace below) to golf or tennis in white linen (Best; I. Magnin and Co., California). For tennis, too, the hand-faggoted dress of white shantel linen below, right, and a stitched visor (Saks-Fifth Avenue). Koret's huge gipsy bag; Nancy Haggerty's doeskin shoes







"IDIOT'S DELIGHT" The Lunts are romping again, this time in The Theatre Guild's production of Robert Sherwood's newest hit. Here, Alfred Lunt is a swaggering hooper on tour with some sharply blond chorus girls through Europe, tremulous with war-scares. Lynn Fontanne, opposite, is a minor Garbo, with a Russian accent and a past blacked out. Those magnificently vulgar costumes above are the inspiration of Irene Sharaff; Miss Fontanne's graceful cape and dress that of Valentina



STEICHEN







CECIL BEATON

The crisp comédienne of "Co-Respondent Unknown" sits here surrounded by the glory of Mainbocher's flower-printed crêpe evening dress. A tiny jacket covers the low décolletage of the dress, and a vivid green tulle petticoat fans out the enormously full skirt like an Andalusian dancer's. Jay-Thorpe has imported this model

ILKA CHASE



# GRAND LARCENY

BY ALLENE TALMEY

WITH the exception of those feverish beautiful crooks, played in the movies by Myrna Loy and Marlene Dietrich, jewel thieves are just remnants of rugged individualism. In a day of organized coercive rackets, they have lost their criminal halo. That snobbish profession has now been invaded by what Police Headquarters call punks. Unlike the old guard of jewel thieves, these new men have no itch for the jewels themselves. All they want is the money. The ancients, however, were queer fish, originals, men of style who tossed off robberies with a sense of their own importance. It was the jewels and the danger, the adventure which sent them feeling into darkened drawers, and then long years in prison before the urge overtook them again. They had pride in their left-handed profession, their knowledge of the bedroom arrangements of Society. They stole for the sake of the jewels, the money, and their own libido.

Instead of those aristocrats, the police scornfully capture such proletariat as the six jewel thieves caught by twelve detectives last November, as they bungled a two-million-dollar diamond shop robbery. The catch, however, yielded for the newspapers such trick nicknames as "Dummy" Taylor, "The Ox" Finkel, "Crooked-Neck" Ziegler, and Max "The Mock" Price. Price and Taylor, incidentally, had a slight notoriety of their own. As part of the old "Headache Gang," they had once modestly swiped eighty thousand dollars' worth of aspirin.

They are the despair of such superb stars as Arthur Barry, who stole several millions in jewels on Long Island, including the Cosden and Livermore jewels. When a reporter once asked a Headquarters man about him, the Inspector answered, with a ripe touch of admiration, "You've got something *there*, Girlie." Every police line-up knew Barry's handsome square-jawed face, his high black-brush pompadour, his coal eyes which could scrooge secrets out of log. Barry liked expensive hotels, and French food, and pretty girls who danced well and understood a bit of blarney. He had his own technique. He never stole jewels before he had a buyer. He disdained crude shopping

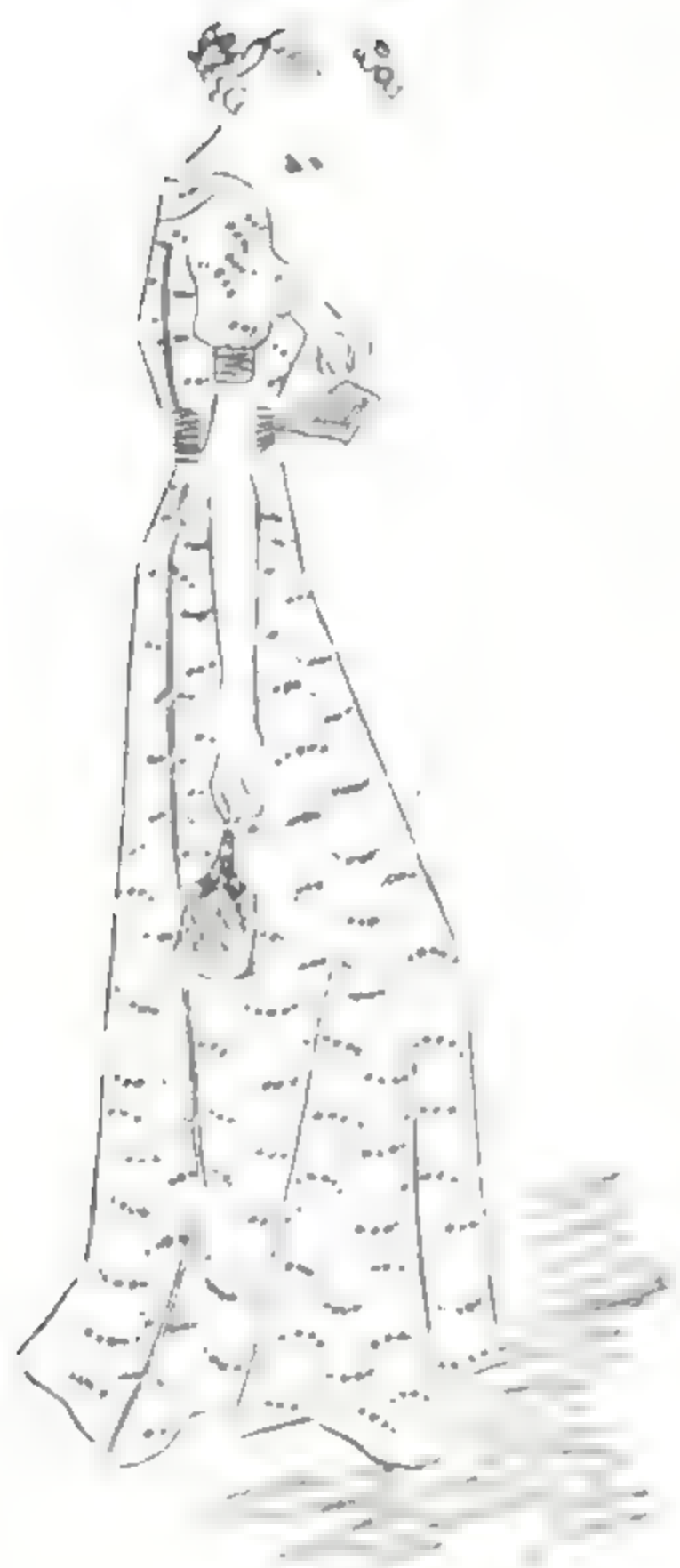
around for a fence. So carefully did he plan his jobs that he rarely had to tie up a victim. All he wanted to know was where the jewels were kept. He did the rest. It was splendid until he was accidentally cornered, by a tip-off, in a rambling house in New Jersey, where he was sleeping on a sofa with a newspaper over his face.

Quite different from the slick darkness, the Irish good-looks of Barry was Harry Sitamore, an ugly little runt of a man, sandy-haired and squinty-eyed, who preferred Miami to Barry's Long Island. Down in Florida several seasons ago, he pocketed over half a million in jewels, of which eighty thousand dollars' worth belonged to Grace Moore. A policeman told a reporter rather pathetically one day that he never understood how Sitamore got as far as he did, adding, "He has no poisonality." They found later that he got along mainly by pumping manicurists until he pumped one who tipped off the police. Now he lives in Raleigh Penitentiary.

These royalists of thievery's higher brackets resent such climbers as Sammy Ippolito and the two Brooklyn undertakers, Joseph and Anthony Indelicato, who engineered the Harry Glemby jewel case. One morning, three men jangled a burlap bag up the steps of a house in the East Sixties. To the maid who answered the bell, they said that they had come with some special gin. When they departed an hour later, they left behind them the butler, the maid, the governess, and Mr. and Mrs. Glemby, neatly tied up in the hall, like packages waiting for a messenger. They went off with five pounds of jewels, valued at some three hundred thousand dollars.

By the time the police came, there were only two clues, water in the gin bottles, and the fact that two of the men had spoken Italian. Several months later the case was solved. Unlike Barry and Sitamore, the boys had shopped the jewels around, hunting a buyer. Eventually, news leaked to the police. A woman detective, using the name Mildred Adams, picked up Ippolito, a stocky little fellow, fond of tight-fitted overcoats and dove-grey felt hats, one side dashingly turned up. At the moment, he was known (Continued on page 142)





# COUNTRY DISCOVERIES

YOU can look like a little girl as much as you please in the country this summer. Half the hangers in your closet will be thrust into dresses of linen and piqué, as spick and span as though your nurse had just laundered them. Dresses like the brilliant blue-and-white eyelet-embroidered linen dinner-dress (left) with puffed sleeves, a swaying, gored skirt, and a mint-bed coolness about it for nights when the leaves hang motionless. Mrs. Gimbel, at Saks-Fifth Avenue's Salon Moderne, designed it, and the naïve Sunday-go-to-luncheon dress just below it—of palest blue silk shantung, with square neck and bloused sleeves. Or like Ira Belline's flowered linen dress (lower left) with billows of white mousseline for sleeves (Hattie Carnegie).

Flannel is flying about on every smart back that puts the city behind it. At the right, grey flannel goes into a superb coat, cut very straight, very square, that can be yanked on over everything when you're outside the city limits. In town, it has its moments, too—over a suit or a tailored dress. From Abercrombie and Fitch. At the lower right is a pale yellow flannel dress, which, with short white gloves and a slouchy Panama hat, make a superior rural costume (Gervais). Other flannel finds: gored golf skirts (Best); a pink flannel evening jacket (Salon Moderne, Saks-Fifth Avenue); and navy-blue monkey-jackets, to go over white linen dresses, in shops everywhere.

Out of an enormous field of sweaters and blouses, we pick to win: Worth's pale pink woollen sweater that's simple as an undershirt, but right as rain (Bonwit Teller); Maggy Rouff's white linen blouse, edged with rickrack braid (also from Bonwit Teller); Molyneux's high-pocketed yellow cardigan (Saks-Fifth Avenue); a brown-and-white cotton shirt, printed all over with neat little knots, that ought to be stuffed into a white linen skirt and belted (Lord and Taylor). And a long-sleeved, tailored silk shirt, with round high pockets, that we've run to earth at Saks-Fifth Avenue. If you go truly rural—a regular man's sweat-shirt in yellow, white, or natural makes a fine flourish worn with a circular skirt. The boys' department at Best's has them.

Little dresses that you can wear the whole day long, in the country, are legion. At Best's, there's a white silk dress with a pleated bosom and a giddy row of bright emerald-green buttons under your left arm. At Saks-Fifth Avenue, a pink linen dress has a fly-closing down the back, four pockets in front, and a prim little round collar that might have been copied from a six-year-old's dress. Also a one-piece pink shark-skin golf dress with a divided skirt and a Talon-fastened closing. Mrs. Franklin has a dark blue crêpe linen dress sewed with white glove stitching around collar and pockets, and buttoned, double-breasted fashion, from collar to hem. Bonwit Teller has adapted (Continued on page 140)







Faintly iridescent designs are painted on these linen dresses so that they glow in the moonlight. Stein and Blaine made both of Moygashel linen—fresh and young for spring nights





Divided skirts! Women have seized on them as the rural uniform.

Deep here in wild-flowers are two of the newest:

A blue flannel one teamed with a shirt and gay waistcoat (Peck and Peck; Neiman-Marcus)

A one-piece grey jersey culotte with handy pockets (Falkenstein; Neiman-Marcus)





A trio of country mainstays:

Blue silk slacks and shirt for comfortable loafing (Abercrombie and Fitch; I. Magnin)

A blue-bound linen suit with a dash of the Tyrol, made by Lanz of Salzburg (Lord and Taylor)

A knitted suit with a diagonally striped jacket and plain skirt (Mrs. Franklin; I. Magnin)







# I ENVY MISS MAXWELL

BY PATRICIA COLLINGE

PERHAPS I had better begin by admitting that I have never been to a party given by Miss Elsa Maxwell. I have never even met Miss Maxwell. But, from all I read and from all I hear, I envy her. I most certainly do. Not so much because she gives parties all the time, but because the parties she gives turn out to be more or less what she had in mind at the time of their conception. They are planned, organized, and executed, and everything works out more or less according to schedule. For instance, supposing Miss Maxwell says to herself or somebody that she will give a party which will be gay and frivolous, and everybody shall come as his or her favourite horse, then she gives the party and it is gay and it is frivolous, and everybody does come as his or her favourite horse. And I don't know how she does it. I don't have that much luck.

It isn't because I can't plan. I can plan a party with any one, but what happens to me is that I say, "Let's have a party and all come as horses," and every one says, "Oh, let's not," and the whole thing dies right there. Planning gets me nowhere.

And it isn't because I can't organize. I organized a dandy Scavenger Hunt once, all up and down First Avenue, but the moment I started inviting people they all said, wouldn't it be marvellous, but how about playing bridge instead?

Yet if Miss Maxwell so much as murmurs "Scavengers," there are eight hundred people swarming all over the Waldorf and scavenging away like mad things. For not only will people go to Miss Maxwell's parties, but they will also do as they are told when they get there. They will even dress up. All she has to do is to show them a bale of crêpe paper, and before you can say Cecil Beaton, there they all are dashing about as flower-girls and being as gay as all get out. While if I so much as hand a guest a paper hat, he says, "Thank you very much," and drops it under the table. I don't know how Miss Maxwell does it. I haven't the knack. Because if I do get a few people into my house, I don't seem to have any control over them. If I say, "Let's all just be children and play silly games," they say, "Yes, yes, indeed, what fun it will be!" and then begin pulling up chairs to the fire-side and settling down to chat. Nothing works for me.

Since the fashion-floodlight has veered movie-wards, especially at openings, white ties and ermine are no uncommon sight in the dusky aisles. Hence the setting for these new wraps—one of taffeta, with huge sleeves; the other of velveteen, cubistic, jutting. Both from Saks-Fifth Avenue

Even if I just plan something as simple as a buffet supper, and I doubt if there is anything more simple, it goes complicated on me. Because do my guests behave as Miss Maxwell's do? Do they go quietly into the dining-room and collect their food and go tidily back to the living-room and form themselves into graceful little groups and make a charming picture? No, they do not. They go into the dining-room, yes. But they stay there. They form themselves into one horrible shapeless mass, and they stay there. And no effort of mine can budge them. Suggesting that they would be more comfortable in the larger room does no good at all. Neither does screaming. Even trying to trick them by saying there is something terribly funny in the living-room comes to nothing. They merely reply that there is something terribly funny right there in the dining-room, and that is that.

Supposing I decide to have just a few people in for a quiet cup of tea? So eighty-four other people come with them, and pretty soon it's two o'clock in the morning and the neighbours are complaining. But if I plan for something like that—if I plan for eighty-four people and the hell with the neighbours—then the six who show up all have early engagements, and by seven o'clock in the evening I am all alone with two hundred canapés on my hands. And it's always like that.

I can get people to come to my house, but from then on I am helpless. No good *my* bringing out crêpe-paper costumes or turning my apartment into a replica of Versailles. I could turn it into a replica of the Gabinet Pornographica, and people would still sit on the floor and analyse Proust.

I never *know*. And that's why I envy Miss Maxwell. She *knows*. If Miss Maxwell decides to take over Central Park and have an old-fashioned ice-party, she knows that she is going to have an old-fashioned ice-party. She can even be pretty sure that she will have ice. But if I say there is ice in Central Park and let's all go over there and skate, then every one says yes, but there is ice over at Jack and Charlie's, too, and how about letting us all go over there. Perhaps I lack firmness. I wish I knew.

But I know this much. I know that if Miss Maxwell stands up at a party and says, "Let's all play foolish games," they all play foolish games. They all play foolish games till the morning editions come out. And you can see photographs of them playing in the Sunday rotogravure sections.

Now that I think of it, that may have something to do with it. Anyway I envy Miss Maxwell. I certainly do.





# LONDON IN BLACK AND WHITE

LONDON reacted to the shock of the King's death in much the same way as would any large family. For the sake of youth, life had to go on, even if to the old people the sound of shrill childish laughter was one of mixed pleasure and pathos. Such was London during the month after the King's funeral, an event that will long be fresh in every memory. But an event quickly followed by others of great importance: the Proclamation of the new King; the giving of honours for the first time by his hand; his first public appearance, at the British Industries Fair—all things indicative of the beginning of a new order and a new reign. And all so like the readjustment of any family with a new head and an altered routine.

For every one, time marches on. But what will the new era bring to this eighteenth-century London, where modernism has never yet obtained a strangle-hold, where they are still content with straight-spined, old-fashioned taxis, with quaintly uniformed public servants (city messengers, street-sweepers, and Lord Mayors), where they post their letters in picturesque red pillar-boxes and make calls from telephone-booths that look like wooden sentry-boxes; where pukka Colonels sleep in sombre clubs and wear top-hats on Sunday? Will the plane-trees be left to grow even bigger? Will the nursemaids, who swear that London is the healthiest place in the world to bring up a child, grow yearly more numerous in Hyde Park? Will people continue to ride in the Row in the early morning? Will the old man with the oil lantern, who calls the carriages in the early hours of the morning after a ball in Grosvenor Square, one day be replaced by another, to carry on the tradition? Will the flower vendors with their groaning barrows continue to wander about Mayfair and to give colour to the streets? The answer to all this is most certainly yes, because in England they have a curious genius for piecing together the bits of

the puzzle of yesterday with those of tomorrow to make a four-dimensional picture that every one, including themselves, believes real.

In the first week of the new era, all England sat around speculating on these things—for no one had anywhere to go, or anything to do. Early on the morning of the tragic news, the first men seen hurrying along the streets were already wearing black ties, and the shopkeepers were sending in haste to the sources of supply for more. Women—even the faithful chars—appeared in black, starting that era now known as “the black-and-white era,” which still persists. Nowhere else in the world would one have seen such a thing, such a triumph of national unanimity. Of course, the Court went into the prescribed mourning, but so also did every one else, despite the King's wishes that “life should go on as before.” True, people very soon began to go again to theatres and to restaurants for supper. But all the women wore black—and are still wearing black. Even the men, who usually don't notice such things, developed a critical eye for the girls they took out, obviously disapproving when colour appeared in their dress.

And now every one is asking: “How long will this last?” And it is rather curious to see women, for once, in the same predicament as men: no one daring to make the first move. It will be a brave woman who first puts on a gay spring bonnet—yet all are itching to do just that. The London dressmakers are showing their spring collections in colours, interspersing a good deal of petunia and pearl-grey, for safety. But colours will certainly return with the first Royal Garden Party, which will be held after the first period of Court mourning is over, late in June. At this most vernal and chiffon-bright occasion, the débutantes of this year will be presented, there being no Courts this season. And at Ascot, the King has announced, there will be no mourning. All of which means that he wishes the Lon-





AS SEEN BY HIM

don season to be as normal and gay as is compatible with dignity. But what a change in the twenty-five years that have elapsed since the famous "black Ascot" following the death of King Edward VII., when both men and women were dressed in black from head to foot, and any woman wearing even a white collar on her dress was requested to remove it at the entrance to the Royal Enclosure.

London is agog with rumours and speculations. And the new King is the subject uppermost in all conversation. Around the two personalities of the last reign, a legendary circle was drawn, making of them almost mythical characters who came unexpectedly to life during the Jubilee. But now that circle is broken, and into the spot-light steps a young man of some forty summers who, far from being a mythical legend, is the most alive, glamorous young person in the world to-day—a King, a bachelor (as yet, although recent statements show signs of weakening), and a human being. The beginning of his reign marks the beginning of an era. It marks the change of one society for another. His taste will be the fashion, his ideas the standard, and his word the new social law. And as he is a modern, will this eighteenth-century spell finally be broken?

What does the world know about this young man who will change so many things, and on whom so many changes hang? Really very little: that he looks young for his age, likes to play golf, to dance, and to fly. First of all, as we know, he is a modern. He is also a democrat and, above all, a business man. Five days of the week he spends sitting at his desk in the small room that he has turned into his office on the ground floor at Buckingham Palace. From nine in the morning he works there, without interruption, until six in the evening. The other two days of the week, he goes to his beloved country house near Ascot, Fort Belvedere, which is a very modest house even for a country gentleman, as such things go in England.

Here, he entertains his intimate friends in a manner completely informal and unstrained. "Under the clock-tower," which refers to St. James's Palace (in a part of which he now lives), one stands in his presence as long as he stands, and only speaks when spoken to. But when not under the "shadow of the clock-tower," only ordinary good manners need be observed, with a "sir" occasionally tacked onto a phrase. He has a positive genius for making people feel at their ease, a thing for which King Edward VII. was also noted. He also has an inquiring mind and listens attentively to a person who knows his subject. He is always asking questions, gathering information, and there is precious little he does not know about his own country (as well as every other) and, in particular, his own job.

The King is a good housekeeper, and his houses are among the best run in England. His food is perfect, as befits a man who knows all about food. As a host, he puts every one else in the shade. His intimate friends, who have the honour from time to time to be received in the pale green suite of drawing-rooms in York House, where he still lives, are always impressed with that specific atmosphere he is able to create wherever he may be. In this case, it has to do with the roaring fires that burn in every room, the beautiful green and white flowers, and the becoming lighting—all of which any one can have, but which he seems to have made individual in some unaccountable way. The only thing he has that most people can't have are the red-coated footmen, who blend well with the green-and-white colour scheme.

To dine with the King of England is impressive, apart from the compliment implied. But if people are impressed, they have to pinch themselves to remember it, for he makes everything so easy. The only thing that isn't easy is to get there. And so far, the King of England hasn't dined out. But he will—and it is one of the thrills that London (Continued on page 134)









THE INCOMPARABLE

**MR. COCHRAN'S**

STAGE REVUE OF 1936

**"FOLLOW THE SUN"**

We present herewith a gallery of portraits of various ladies and gentlemen concerned in this sparkling musical and theatrical offering now playing in London. At the right is Miss Claire Luce, the lovely American star; in the oval on the opposite page is Miss Sarah Churchill (in pheasant guise); and all are shown as they appear in the new, and first, Osbert Sitwell ballet called "The First Shoot." The costumes for this quaint turn-of-the-century extravaganza were designed by Cecil Beaton, and made by Madame Karinska

**NOW PLAYING IN LONDON**

**ENGLAND**



CECIL BEATON



# The woman with a hoe

**T**HIS is for all you gardeners who aren't afraid to do your own spadework. It concerns not at all those dilettantes who wander down garden paths in organdie and Leghorn, listlessly cutting bouquets.

How to be comfortable and attractive when grubbing in a garden is no easy task—especially for you who like to feel the earth in your hands and get down on your knees to plant and transplant.

A really de luxe solution of this problem has been achieved by that talented designer, Valentina. The photograph opposite shows how charming and practical the outfit is: an excessively full skirt of specially woven blue cotton, a blouse of Rodier's natural linen, and a belt like a corselette. On her head, she ties a linen square, peasant fashion, then claps on a straw hat. On her feet—double-soled ropeespadrilles.

Comfort is the cry of all gardeners. Full skirts. Sleeves with plenty of elbow-room. Quantities of pockets, large ones for shears or trowel, small ones for seed packets. Loose gloves. Big hats that can be slapped on and will stay where they're put.

Culottes and slacks are, of course, a godsend to tillers of the soil. They keep up appearances, yet don't cramp your activities. Flannel, or jersey, or linen ones, worn with a very short linen or cotton smock as loose as a market-boy's, are full of charm. You'll find these slacks and smocks at Best's, and while you're there, look at the culotte with an overall top, made of a silly red-and-white print, with which you wear a black or white cotton shirt. At Abercrombie and Fitch, there are knee-length muslin smocks copied from those you see in the Basque country. There, too, is a workmanlike coat of blue-and-white cotton, with commodious pockets. One of the handiest smocks of the season is at Bloomingdale: a three-quar-

ters length printed cotton one, which has—right across your middle—a slide-fastened pocket lined with oilskin that will hold half your tools.

If slacks and your figure are not any too compatible, stick to a one-piece dress. One-piece models do away with the annoyance of parting amidships. Margaret Montague has a splendid linen garden dress of this type, made with a deep plaid yoke, a circular skirt, and four pockets.

No matter what your age, no human knees are insensate, and no ground soft and yielding. So ease the situation with a garden apron that has knee pads. Hammacher Schlemmer has excellent ones.

For your feet—rope-soled espadrilles, old-fashioned sneakers, or childish white elk sandals provide solid comfort. Macy's has dark blue and cinnamon-brown sneakers (in the children's department, but you'll find sizes large enough), which look very attractive when you roll your slacks up. The beauty of the white elk sandals is that they're washable. Best has them.

Hands, naturally, are apt to be the real sufferers from garden grubbing. But you can go a long way toward preserving lily-white ones with the marvellous Kremskin gloves that Lewis and Conger has, or even with the ten-cent store cotton variety. All is not lost, however, even if you can't keep gloves on. There's a pumice soap called "Lava", at Macy's that can banish deepest grime miraculously.

Wise garden addicts always keep an eye open when they're travelling for ideas. If you're in Paris, bring back those full satine skirts worn by flower vendors. If you go to the West Indies, bring back the huge straw hats that tie on with a straw band and dozens of garden baskets. Mexico will reward you with those cane-yellow baskets shown opposite. Or you can get them here in New York—at La Fiesta.







CECIL BEATON

MRS. GEORGE SCHLEE IN A GARDEN COSTUME DESIGNED BY VALENTINA



# NOT STARRED, BUT STARRING

**T**HIS season has been juicy with perfectly played subordinate parts, holding tightly together various slack-muscled dramas. These players have provided us with characters to which they themselves have attached a future and given a past. It will be difficult to forget the stalwart vigour of James Woodburn, his impressive Scotch accent and his independent Highland footman as he straightens the Queen's bonnet in "Victoria Regina."

Equally impressive is Wilfrid Lawson, the prosecuting attorney of "Libel!" whose imprisoned rages, resulting in turkey-red blushes, have been one of the winter's beauties.

Much more detached has been Percy Waram, the warming father of the Bennet family in "Pride and Prejudice," with his eighteenth-century delight in his hearth, his pipe, and his country wit.

Completely twentieth century, however, was Louise Platt, who gave a luminous tenderness and a charm that was young without adolescence to that psychopathic tangle, "A Room in Red and White."

Hers was a much easier rôle than that of Diantha Pattison, secretary to Jane Cowl as a Washington hostess in "First Lady." Unlike others in the cast, she had no caricature to sketch broadly, no succession

of Kaufman wisecracks. All she has is a part which might have bogged down, but which shines sharply.

There is Margaret Douglass, long-jawed, phlegmatic, the abiding comic joy of "Russet Mantle." Few who saw her will forget her languid Louisville voice, her portrait of a Southern gentlewoman.

Ray Winfield, in "The Scandals," nightly has had to repeat his Selassie Strut, when, with black beard and umbrella, his skidding feet have lightly tapped out an exciting rhythm of their own.

No one, however, is better than Marjorie Main in "Dead End" as the gangster's mother, a broken, bitter slattern, played with no whine, but with just an implacable revulsion toward her own son.

Unfortunately, we have had to leave out some of the other magnificent minor players, unable to show you the skinny shrewdness, the agility of Charles Halton as the lawyer in "The Postman Always Rings Twice"; unable to show you Maurice Evans, the snivelling little Dauphin of "Saint Joan," with a puff-paste face under a pea-green hat, who completely overcomes the unreality of all costume parts with a personal reality of his own. These are only a few of the ones who provide the counterpoint against which the stars carry the melody.



JAMES WOODBURN—"VICTORIA REGINA"

WILFRID LAWSON—"LIBEL!"



PERCY WARAM—"PRIDE AND PREJUDICE"





RAY WINFIELD—"SCANDALS"



MARJORIE MAIN—"DEAD END"



LOUISE PLATT—"A ROOM IN RED AND WHITE"



DIANTHA PATTISON—"FIRST LADY"



MARGARET DOUGLASS—"RUSSET MANTLE"

NELSON



# Attention-Getters



*Schiaparelli puts pansies  
or butterfly combs  
in your hair*



*Hyacinths appear below  
Schiaparelli's straw sailor;  
Bergdorf Goodman*

*(Right) Alex's exotic  
beach head-dresses  
of stiff fiber-cloth*

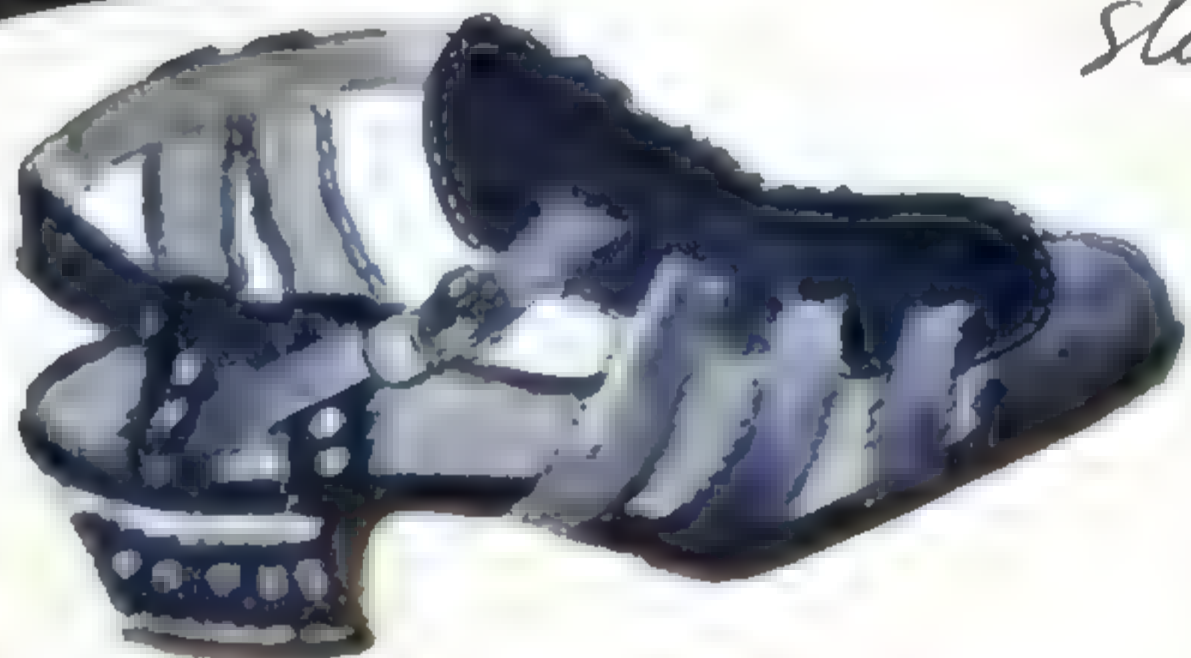


*Beach sandals like a friar's*

*Godelli's black calf sandal.*

*Rochas's blue kid, made  
by Enzel.*

*Godelli's green and orange kid.  
Madeleine de Rauche's  
stitched linen*



*Three new Model bags:*

*Schiaparelli's pleated cream goat.*

*Schiaparelli's brown calf; Bergdorf Goodman*

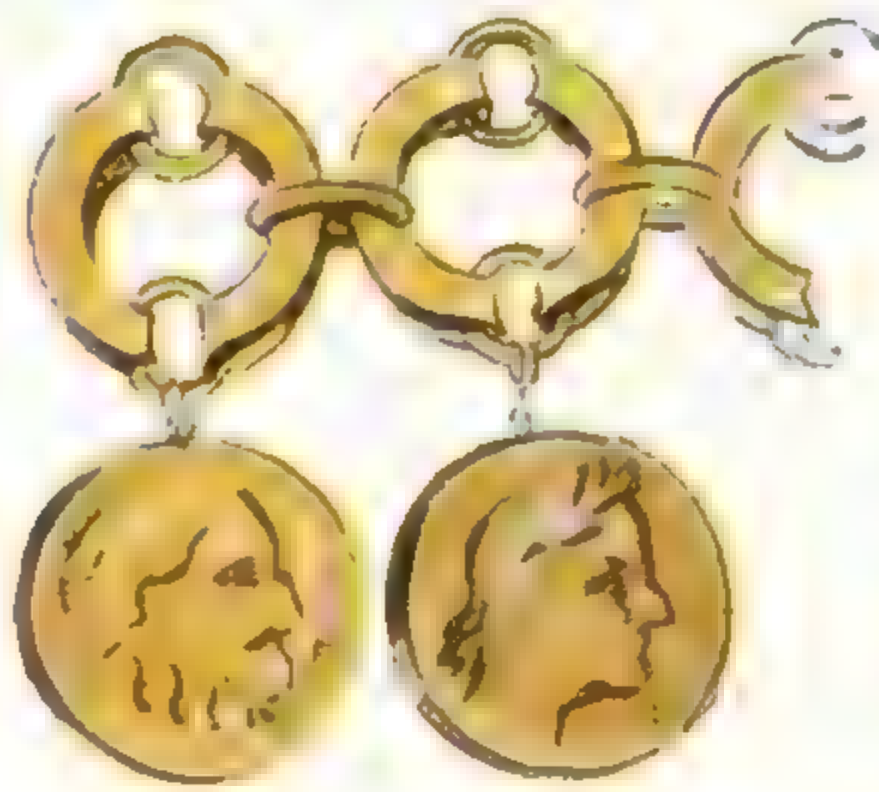
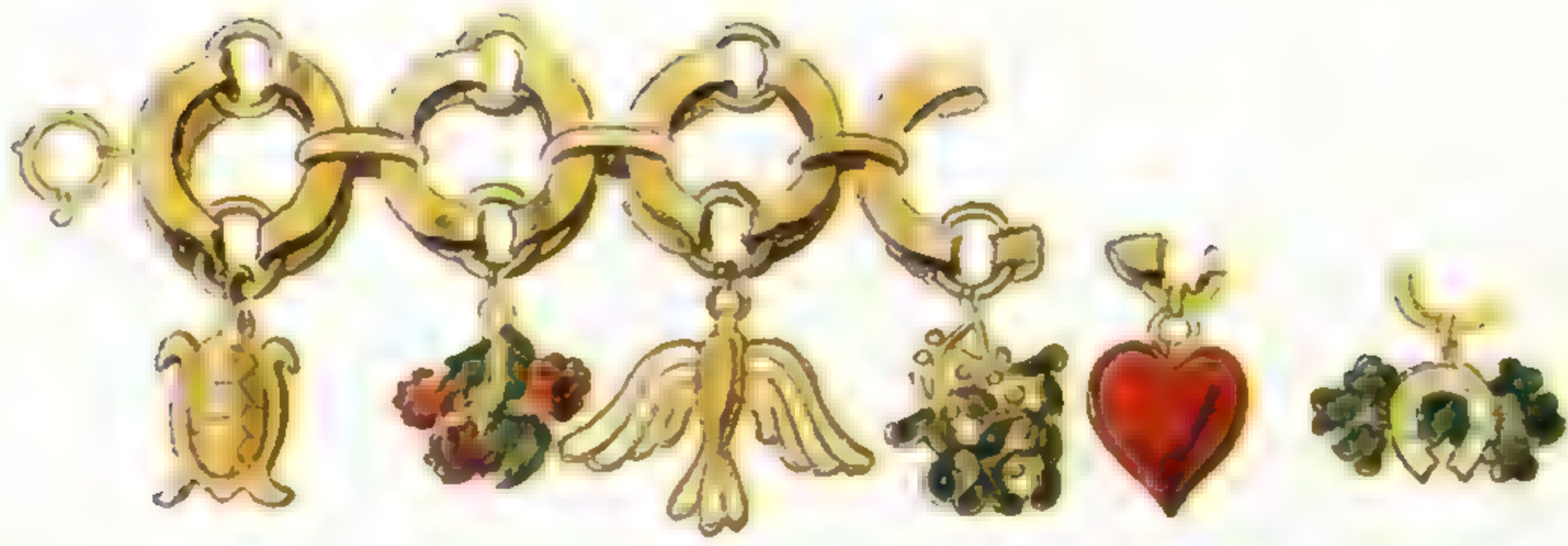
*Molyneux's crescent pouch of calf, Hatlie Caralgie*





Maggy Roaff's charm bracelet;  
(Bonwit Teller)  
and her coin bracelet

Herg's twin bracelets  
and ring of diamonds  
and grey crystal



Mainbocher's lei and fan  
of field flowers  
(Below) His lion  
buckle of  
rhinestones



Maggy Roaff's  
yellow antelope bag;



Survianez's green calf bag;  
Saks - Fifth Avenue  
Model's red calf bag;  
Hattie Carnegie



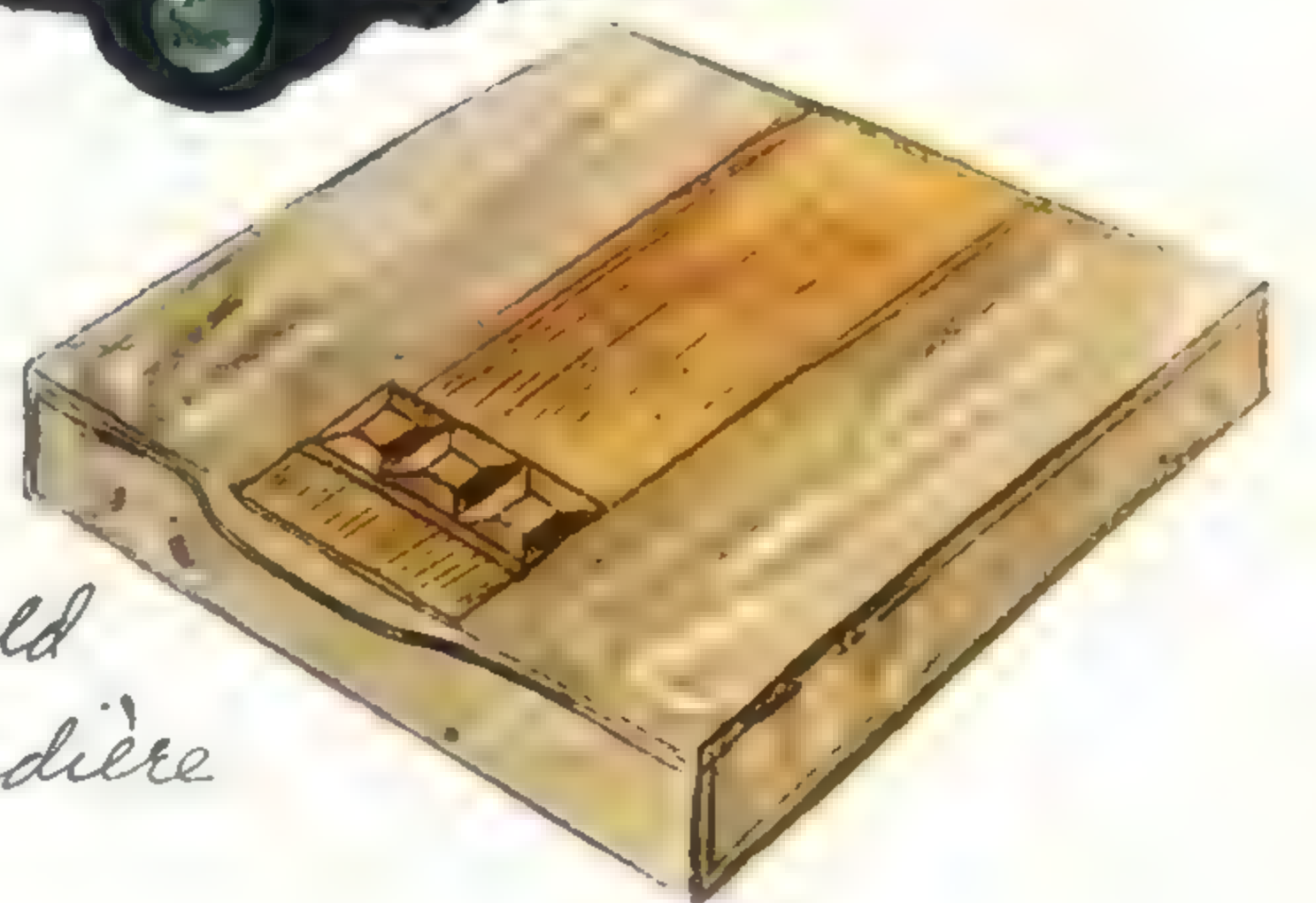
Maggy Roaff  
wears this  
neck jewel



Bunting's linen-and-calf shoe.  
Schiaparelli's evening  
sandal; both at  
Saks - Fifth Avenue



Wood and gold  
minaudière







SKETCH BY STELLA STEYNE





# CIRCUS SPOT-LIGHT

BY MARYA MANNES

HERE is nothing new about the circus. There is nothing new about spring. You may call this a bad analogy, because spring is a cosmic miracle and the circus is only a crazy man-made jumble of animals and acrobats. But this much at least they have in common: their revival of youth. And the fact that they are perennial means that they rise out of a deep, recurrent need: spring, out of the laws of the earth; circus, out of the ineradicable desire of most people to regain that blissful state of seeing without thinking—a luxury usually confined to the young.

Circus is a feast of the senses. It isn't only the child's eye that loves bedazzlement. Every honest adult's heart leaps with pleasure at the sight of acrid pink tights and magenta plumes and paillettes glittering in the vaulted dusk. And all the atavism in us bounds to the nostrils at the smell of the animals: the pungent, tawny stench of lions; the clean muskiness of elephants; the warm, familiar scent of horses. And the sawdust itself is an exciting smell, able (at other times and wholly different places) to conjure up the entire circus vision.

There is nothing new about circus. A man may be shot from a cannon further and faster this year than last (this time with wife *and* child strapped to him); the Wallenda family, in their agonizing walk across that dome-high wire, may add a crate of crocodiles to their already preposterous burden; a seal may blow the Brahms D Minor Symphony instead of Taps. But essentially the tricks are the same. The clowns are always funniest when they wallop each other over the head with enormous bladders, or merely stand there unhappily with little crosses for eyes, black noses, and faces whiter than white stones in a roadway.

This sameness is the joy of circus. Woe betide him who tampers too much in the race for novelty. "Jumbo" proved that. It tried to give a plan and a thread to a spectacle whose abiding glory is that it has no plan or thread. Circus is a little slice of chaos: with no sequence, no time, no pattern, and no point. That is why children (and the ghost-children in adults) like it: it is an (apparently) undisciplined orgy of sight, sound, and smell. You can look at everything, but you need look at nothing. No demands are made on you. You can talk when you want to, laugh when you want to, and throw things on the floor. No one is going to ask you what you "think of the circus," therefore you need form no opinions. That is, if the classic circus continues to prosper.

Actually, the size of Madison Square Garden tends to dissipate its spirit. The smells get lost in (Continued on page 114)





# THE SIMPLE LIFE







TONI FRISSELL

- The good earth underfoot; the smell of grass warmed by sun; the return to the simple life. For it, the uniform of the Tyrol—a cotton dirndl (above) of blue-and-white print, buttoned over the bosom with silver nubbins, made by Lanz of Salzburg (Lord and Taylor; I. Magnin and Co., California)
- Cabbages and cottons (opposite): a divided skirt, a shirt to stuff in or trail out, of blue, yellow, and white Sanforized-Shrunk rayon (Best; Marshall Field; J. W. Robinson). Sally Victor's red-and-white straw hat; Best
- Upper left: blue-and-red gingham culotte and shirt, elk sandals (Best). Trundling Max Schling's hyacinths: yellow linen dress (Lord and Taylor; Neiman-Marcus). Behind Abercrombie and Fitch's water-cart: rugged white sweater (Bill and Hunter), blue shantung slacks (Bloomingdale)



## CITY EDITION

• Here is a neat trick of two-timing. By switching accessories, you change the character of two suits from town to country

• The first is a Creed suit, a jacket of beige cravenette and a skirt of brown cashmere. You dress it up for town by adding the accessories in the first still life: Descat's brown grosgrain hat, Daliet-Grand's brown shoes, Creed's green vest, Hermès's crocodile bag and doeskin gloves, and Maggy Rouff's charm bracelet and Coza's lapel clip

• The second suit is Patou's grey classic. To wear it in town, add the accessories in the second small photograph: Patou's mouseline blouse and green hat, Alexandrine's russet gloves, Model's russet bag, Julianne's shoes, and Boivin's clips and earrings. Both suits and similar accessories at Bonwit Teller







BONWIT TELLER

SCHALL



## COUNTRY EDITION

• And here you see the same two suits converted into casual country outfits

• To make the Creed suit sportsmanlike, fasten only one button and add the accessories shown directly left: Rose Valois's beige felt hat, Charvet's huge cashmere scarf pinned with Hermès's gold clips, Hermès's pigskin bag, crocheted gloves, and flat gold bracelets, and Georgette's brown walking shoes that buckle on the side

• Convert the Patou suit into a country edition by adding the accessories in the photograph far left: Patou's blouse of heavy beige crash, his red batiste scarf, his beige felt hat, Model's russet bag, Alexandrine's laced beige gloves, Bunting's russet ankle-boots, Boivin's wood watch, and Hermès's stick. Bonwit Teller has both suits and similar accessories





EDWARD WESTON

Neither too muscular nor too whimsical, this young actor, who first popped into notice in Broadway's "The Farmer Takes a Wife," has suddenly found himself Hollywood's darling. In a year, hero to Lily Pons and Sylvia Sydney, he now stars stalwartly, with Margaret Sullavan, in "The Moon's Our Home"

## HENRY FONDA



# NOT GAS... PETROL!

BY PAUL GALLICO

LANDMARK, Salcombe, South Devon: Motoring in the United States is no adventure at all, but in England it still is. Somehow, travelling across England by car, you find yourself tremendously breathless and alert and keen to impressions, and unimportant trifles that you ignore at home, or do not even notice, seem to magnify themselves into events, dangers, and happen-stances from which you emerge solely because of the dare-devil kind of person you are. Filling-stations, for instance, have a way of closing up at ten o'clock in the evening. You learn to keep your gas—pardon, petrol—tank filled on general principles in England, but it puts you so on your mettle. If your motor conks out on you, or you get lost—well, there you are. The wayside hotels, pubs, and inns put out their lights at eleven, and you drive for miles cutting a path through total darkness with your own head-lamp.

I use the singular advisedly, because English cars use only one of the headlights for roadside illumination. Drive with one glim doused in America, and six local cops have jawed at you before you have proceeded ten miles. To keep both heads switched on in England is nothing but sheer swank. One parking-light and one strong headlight do it.

You can really do remarkably well buying a used car in London, but there is no way of avoiding the heavy English licence tax of fifteen shillings, or \$3.75 per horse-power, or the compulsory insurance, which usually runs to forty or fifty dollars per annum. If you try to buy one of the little low horse-power cars, you will find the prices are up because of the demand for them. Big, powerful cars that look to be a bargain in price aren't, because, by the time you have licensed the stable of horses under their hoods, you have made up the difference. I finally wound up with an eighteen horse-power MG, for which I paid forty-five pounds, and another twenty pounds for insurance and tax, plus two pounds to join the invaluable Automobile Association, which brought the price of "The Monster," as I have been more or less compelled to call it, up to sixty-seven pounds, or \$335. For this, I have an underslung, narrow gauge touring-car, at which respectable people slightly raise their eyebrows, because it will do eighty—but not with me wedged under the steering-wheel. Driving it, I look a little like Primo Carnera sitting in a bath-tub.

Your driving licence, by the way, is simply obtained. You give the A. A. your American licence, and in a few hours they hand you an English one. Ten shillings, please. Gas—I do mean to say petrol—is one and six a gallon, or

thirty-seven cents a drink, to you. You can get it for as low as a shilling, but ginger beer is even cheaper, and will take you as far. Again you see why the low horse-power cars are the favourites. Every time you filter ten gallons into the tank, it is \$3.70. The eight and ten horse-power cars will deliver from thirty to thirty-five miles per gallon. The Monster is supposed to oblige with twenty, but hasn't yet. It consumes gasolene the way a charwoman does gin. Never mind. I am growing to love it for its bad habits.

Going through Totnes, en route to Salcombe, I took a wrong turning, went up a steep hill on a dirt road that turned into unnegotiable mud, tried to back down, and, with deliberate malice, The Monster slid into a ditch and lay there panting, at an angle of forty-five degrees, but apparently very happy. I was jammed under the steering-wheel, canted over to one side, helpless and furious. A door in a wooden fence opened, and an ancient rustic came out, almost as though by appointment or as though he had been waiting in the wings for a cue. He looked at me and finally said—"You're in it for fair, now, aren't you, sir?"

I said nothing. He continued his scrutiny and then remarked—"It'll please you to know you're not the first one to be in there. Many's the one I've seen in there. And stay in all the night, too, and the next day. That's a bad one. You're in it good and proper, too."

I inquired what I was to do. He said there was a garage down the hill. I walked down for help, and two men came up with me. The old man produced a pitchfork, and another yokel appeared from behind the fence to render assistance. I squirmed back inside The Monster to aid with its machinery. I couldn't see them, but I could hear them, and it sounded exactly like that marvellously pitched scene in *Alice in Wonderland* where Alice is wedged in the White Rabbit's room and the little animals are trying to get her out.

"Steady there, Bill . . . she wants a bit of rock under that wheel there . . . lend a hand here, Jem, whilst we brace her . . . aye, she's blocked there for fair . . . who's got a bit of planking? . . . mind your foot there, Bill, if she rolls . . . that's it, lad, shove that down this way a bit . . . try it now, sir. . . . (Chorus) Heave. . . . It's the off-wheel that's spinning . . . keep a-goin', sir . . . careful, careful now, we'll have her yet . . ."

The old rustic dug in the mud with his pitchfork, muttering delightedly that it wasn't the first one he'd seen go in there. I thought he looked disappointed when they got me out after an hour's work. (Continued on page 136)



# "belle créature"



SINCE ancient times—when the Italian princesses came to be queens of France, bringing ingenious diviners who sold love-talismans and waters from the Fountain of Youth—beauty products for Frenchwomen have remained full of magical virtues. The French love to discover, at the top of a dark old house, a shabby old woman with the skin of an angel, who declares that her freshness is due to a secret ointment that she sells for a fabulous price; and they pay it!

If a Parisienne divulges to you her real beauty treatment, be sure to be properly impressed. It is the surest proof of friendship! The Frenchwoman knows everything about her skin and knows, better than any one, what is good for it. She changes her diet from time to time as she thinks necessary; and she would not dream of following the same treatment in town as in the country. "During the week-end, I do not use any make-up in the afternoon, except when it is windy; I do not put any oils on my face; I let my skin rest and live," she says.

The Frenchwoman loves lotions, creams, make-up; she delights in choosing them herself and studying their effects. She rarely adopts all the products and methods of a single beauty institute, for pleasures have to be diversified. She takes the cleansing cream from X . . . the astringent tonic from Y . . . the foundation cream from Z, and, with these preparations, achieves a perfect harmony in beauty. The quintessence of everything is to have one's skin examined by a dermatologist, and have a mysterious cream exclusively one's own.

In spite of the fashion for sports, Parisiennes still continue to believe in the benefits of nonchalance and the *chaise longue*. A woman nowadays hasn't the time to spend all afternoon in bed when she wants to be radiant at night; but if she needs two hours to "make herself beautiful" before a ball, she will dedicate one to lying down in the dark. Before the more advanced relaxation methods were known, the French used to call these "shade baths." It is a pretty phrase, and a very pleasant procedure; it gives a clear eye and a rested look.

If a Frenchwoman insists on spending week-ends in the country, it is less to play at sports than to sleep twelve hours a night, and make up for the lost hours of sleep in the preceding week. A popular saying states that a girl who sleeps enough "will have beautiful eyes for Easter." We still believe this, a little. . . . Some women, among the most beautiful in France, preserve their youth surprisingly by their science of resting. They know that a day of fatigue will mark your face, wear you out, make you older. (Continued on page 108)





HORST, PARIS

TYPICAL OF FRENCH BEAUTY: LA MARQUISE DE MONTESQUIOU-FEZENSAC, IN JODELLE'S WHITE SATIN DRESS





• A flicker of fun has sneaked into prints. Anything from silly pigs to comic elephants wander into the designs. To be sure, you have to look closely to decipher the forms; at a distance, they pass for respectable dots. On the dress above, red clock-faces punctuate a blue crêpe ground. More clocks on the patent leather belt. Jane Engel

• Lucky white elephants lumber over the green silk crêpe of this suit. Underneath the short-sleeved jacket is a shorter-sleeved dress with a linen jabot. Altman  
• White roosters on black silk crêpe provide a little humour for this suit—the tailoring of which is worth crowing about. The hat is of ballibuntl. Lord and Taylor



# COMIC RELIEF



- Chubby pigs are printed on blue crêpe for this swinging jacket and short-sleeved dress. Piqué hat. Russeks
- At the right is a black crêpe dress scattered with strawberries. The bonnet is of grosgrain. Russeks
- A silly rabbit print faces the black crêpe cutaway bolero and makes the sash and underskirt. Straw turban. Russeks

*del's wall*



- Below: Enchanting terrace group of white iron, delicate and faintly Victorian, with water-proof leather seats. The decanter, ice-tub, and glasses are in a winged horse design. All from W. and J. Sloane. Carole Stupell's chromium siphon
- Opposite, top: Crisscrossed iron furniture, very new. Tommi Parzinger designed it for Rena Rosenthal. Sealex linoleum floor
- Opposite, below: A glass-topped iron table and five-seated black iron bench with white seats; from Abercrombie and Fitch





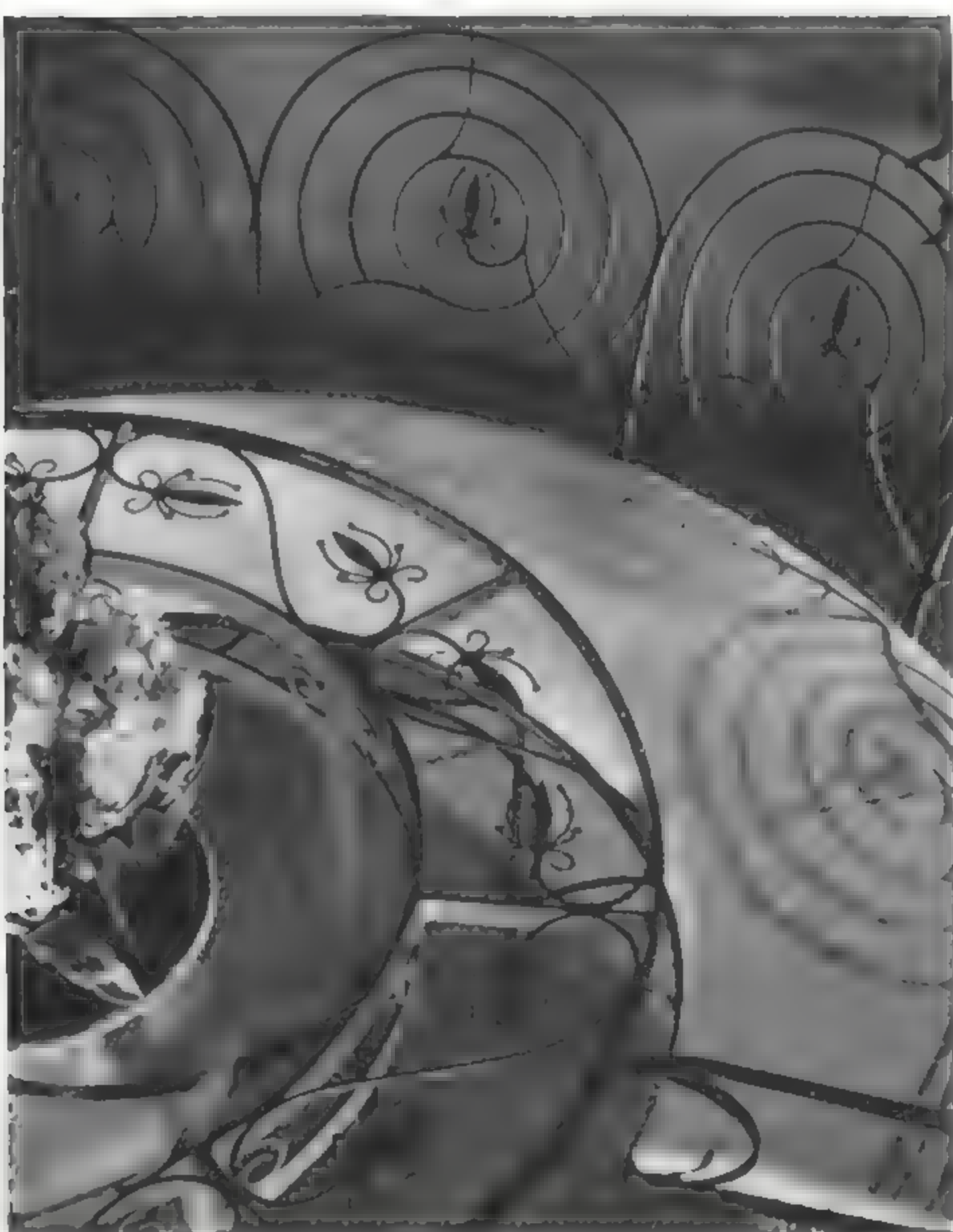
# PROPS FOR SUMMER



O! you think. *This* is the charming country house where we were so happy last summer. *This* is the pleasant garden spot where we used to sit in the gloaming. Look at it! The swimming pool is drifted half full of dead leaves, the boat-house is a musty crypt hung with terrifying cobwebs, the terrace is a sodden waste, with nothing to break the monotony except one of last summer's deck-chairs, which looks like the Dying Gaul. And as for the house—the caretaker seems to derive a gloomy satisfaction from pointing out every burst pipe, every patch of crumbled plaster, every blotch on the wallpaper. Seizing a pad and pencil, you rush outdoors again, determined to start immediately on a list of things that will reestablish this desert as the answer to a week-end guest's prayer.

The terrace or garden is a good thing to begin with. Visiting Europeans marvel at the extent to which we live outdoors, and the facilities we have for doing it luxuriously: the dining-tables, bridge-tables, ingenious chairs, indestructible cushions, peripatetic drink-wagons; and the comfort and lightness and sturdiness of all of them. If you've ever sat on the cold stones of a château terrace at a French week-end, or carried your own cushions back and forth on an English one, you'll glow with justifiable pride and patriotism.

Colour, even more than design, will make iron garden furniture look new this year. While many backgrounds demand all-white, there will be an enormous number of strong greens, deep blues, and lacquer-reds, with white cushions. The thin outline of a wire design takes bold colours very well, particularly when introduced in an all-green garden or against plaster walls. Used in planned flower-gardens, the colour may be part of the preconceived scheme. The most revolutionary change is black; black with white seats, or white furniture with black patent leather cushions. These would be effective in a city garden where black asphalt and white paving have been introduced. Old iron or cement urns, planted with African marigolds, might be painted black or dark green to provide sharp accents to the furniture on a white terrace. (Continued on page 123)





# STRAW BRASS POTTERY



NYHOLM

• Straw is one of the latest decorating whims. Above is a fine sun-room group: Pitt Petri's wicker lamp with a straw-and-parchment shade, and Elsie de Wolfe's glass-topped, checked raffia table. The natural raffia fruit-basket and hamper, banded in bright orange, hail from Czechoslovakia—and Pitt Petri has them

• Right: Vegetable dishes that look like vegetables—heretofore you found this inspired idea only in antiques, but now Elsie de Wolfe is having them made in France, of clear, brilliant green faience. The tops of the cauliflower and cabbages come off, so they can hold vegetables or soup; the spinach leaves are superb for salad, or for bread and butter; the fern dishes for celery and olives. Or you can forget their practical side altogether, and use them simply for art's sake. The white wool fabric, crinkled and modern, is by Décor







• All the way from California comes this gay pottery, to brighten Eastern tables. Pacific Clay Products made the big, boldly decorated platter (upper left) and the breakfast coffee set (upper right). Ovington's in New York has this pottery, as well as the ruby-red after-dinner coffee set at the lower left, of Franciscan pottery. J. W. Robinson has them in Los Angeles. The bowl, black inside, white outside, and the initialled plates are also of Franciscan pottery. Altman has them in New York; J. W. Robinson in Los Angeles.

• Lower left: French pottery in delicious brown and sand colours makes this lamp base, and parchment shades it. The backgammon-table is of pickled wood. Both are from Elsie de Wolfe. James Pendleton has the china goat.

• Below: Brass is appearing in new guises for country mantels. Tommi Parzinger designed this tray, pear, urn, and apple. Take off the lids, and the urn becomes a vase. The pear and apple will hold oddments. All four are at Rena Rosenthal





## COUNTRY PLAN FOR THE HOSTESS

# HELP SERVE YOURSELF

ART of the charm of county fare is the easy informality that goes with it. You don't want cocktails and colossal caviar and servants whisking plates, in the country. You like a simple meal you can linger over, a glass of wine you can pour for yourself. Of course, this can be the classic buffet lunch, where you take your plate and wander. But when you are one of six or eight guests, a country lunch is especially pleasant in the semi-self-service scheme, with the table and food planned so you can help yourself. Such a plan is illustrated on the facing page, and don't think that we are ignoring the fact that this is also a most helpful solution to the summer-servant problem. Every one wants to entertain often in the country—that's one of the nicest reasons for being there. And this sort of meal makes the service so simple that the waitress scarcely realizes guests are present.

The terrace luncheon we have illustrated starts with hors-d'œuvres and ends with fruit, both of which you see right on the table, together with carafes of good red wine. The plates for the hors-d'œuvres are already at the places. (Incidentally, we put the napkins at the side, so you could see how charming these plates really are, each with a different design of fruit.) Guests help themselves to artichoke hearts, rolls of delicious smoked salmon, and stuffed eggs topped with truffles.

The second course is a superb *bœuf à la mode* served in its casserole, savoury and succulent, complete with all its vegetables. Since salad would mean a separate course, the substitute is an oval wooden bowl of celery curls, radish roses, and tiny whole carrots, with a few cubes of ice to keep them chill and crisp. The fruit baskets provide the dessert course, with which a cheese tray is passed. And this is an occasion when coffee can be poured, passed, and drunk at the table—even brewed there, if you like. For this particular lunch, the waitress would have only to pass the bread, the casserole, the celery, and the cheese tray.

Another menu that begins with hors-d'œuvres could include cornucopias of Westphalian ham, boneless sardines, and slices of cucumber and tomato or whole spiced mushrooms. The casserole dish might be *coq au vin*, another superb dish quite complete in itself, with the accompaniment of radishes and celery, and perhaps scallions, if you are courageous. Wicker baskets lined with grape leaves and filled with huge black cherries could furnish both *décor* and dessert, and hot salted almonds make epicurean companions for the cherries.

Covered soup bowls are a fine idea for this simplified kind of a meal. They can be put on the table in advance, where they look decorative and keep the soup from getting cool. If you start luncheon with soup as the one hot dish (which is nice in hot weather for town or country), you might plan a menu of curried chicken soup, *tongue en gelée* with a bright macédoine of cold carrots and pease and match-stick potatoes, with *pots au crème* for dessert. People always love *pots au crème*, which are so amusing and easy to serve in their little china pots, passed, perhaps, on a round wicker tray.

Lots of amusing foods can be worked into these simplified-service menus, if you put your mind to it. Little bunches of watercress that have been tossed in French dressing and arranged round the meat platter provide a salad touch when there isn't a separate course. Any meat, hot or cold, can be served *bouquetière*, complete and beautiful on a single large platter with fresh vegetables arranged around it—a few tips of asparagus, string-bean strips, cauliflower sprigs, slices of tomatoes, chosen and grouped to make the bouquets. Cold pork-chops in aspic sound strange, but are delicious, and they can be surrounded on their platter with perfect single leaves of endive filled with cold cooked string-beans, marinated in French dressing. The Spanish rice dish, *paella*, complete with clams, chicken wings, and savoury spices, is a perfect summer course in itself, and, if you want to simplify your meal to the *n*th degree, you could have two of these dishes in their earthenware casseroles already on the table, because they are attractive enough to serve as *décor* and keep warm until a second self-serving. As a rule, dishes that require sauces and condiments are to be avoided for this type of meal, but, if you have a table set with the peasant type of china, the sturdy wooden stands that hold mustards and condiments look smart on the table.

You can enlarge upon the self-service idea as much as you like by means of other ingenious devices and by utilizing side-tables for supplementary service. For example, Alice Marks now has those wire racks for bread that are so popular in England, and these can be put directly on the table filled with toasted rolls and Ry-Krisp. Individual earthenware casseroles packed with butter obviate the necessity of keeping an eye on the butter supply. Or an oval wood bowl of crusty French bread can be put on the table, supplemented by a round wooden bowl with butter-balls, with bits of chipped ice to keep them intact and parsley for prettiness. Carafes or pitchers for wine are an important solution (Continued on page 114B)





M. BRUEHL-BOURGES PHOTO

## COUNTY FARE

Bright as a bandanna is this summer luncheon set-up, under an orange awning. Arranged for semi-self-service are the twin iron tables by Colwell. The plates, glasses, and carafes are from Gerard. The Mayhew Shop has the wire baskets for fruit and hors-d'œuvres. Leaf butter-plates from Arden Studios. Yellow-bordered napkins from Mosse





S-3887

434

434

B 0 1 1 11



# The creative urge

- ENSEMBLE No. S-3887: To encourage your creative urge, on the opposite page is a new ensemble, a spirited colour scheme, and the fabrics to materialize the idea. The dress—its up-in-front waist will make you look enviably long-legged—might be of pale blue "Sportex," firm and crisp (top swatch) or mauve-blue "Badu" crêpe (centre). The knuckle-length jacket would be smart in the intense blue "Badu" crêpe. (Both are Crown Rayon fabrics, from Bloomsburg Silk Mill.) For drama, a geranium hat and gloves. Ensemble designed for sizes 14 to 40
- ENSEMBLE No. 434: A mainstay in a summer wardrobe. For town, use Dumari's wine-and-white "Maridu" of Crown Rayon. For country, Bloomsburg's yellow "Sportex." The small sketch shows dress alone. Designed for sizes 12 to 20; 30 to 38

- ENSEMBLE No. S-3886: The jacket—remember the legion of jackets in the openings?—sends its lapels shoulder-wide; bands all edges with stitching. The one-piece dress, banded to match, has a shirred bodice. Designed for sizes 12 to 40
- Frock No. S-3885: A "little" dress with a full quota of chic. To wit: the bell skirt—inserted skirt panels turn the trick—and a collar so ample it's almost a cape. Designed for sizes 12 to 40
- Frock No. 437: A high-climbing panel simulates the new Empire waist. Flared and wrapped sleeves. Designed for sizes 12 to 20; 30 to 38
- ENSEMBLE No. 435: A peplum and Gibson-girl sleeves on the jacket. The lapels belong to the dress and are cut in one with a band that encircles the bodice. Deep décolletage. Designed for sizes 12 to 40

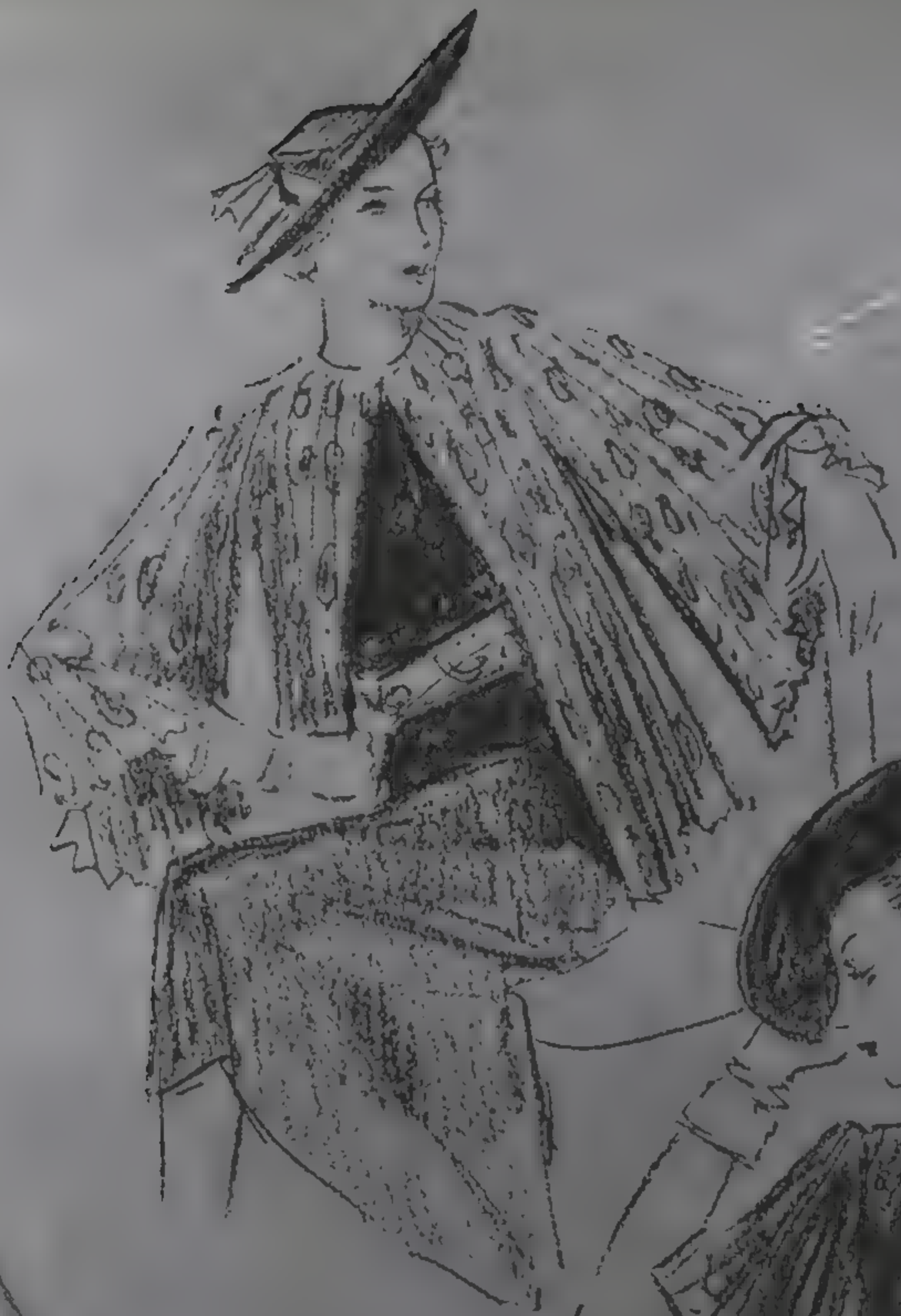


BACK VIEWS MAY BE FOUND ON PAGE 114



designs for dressmaking





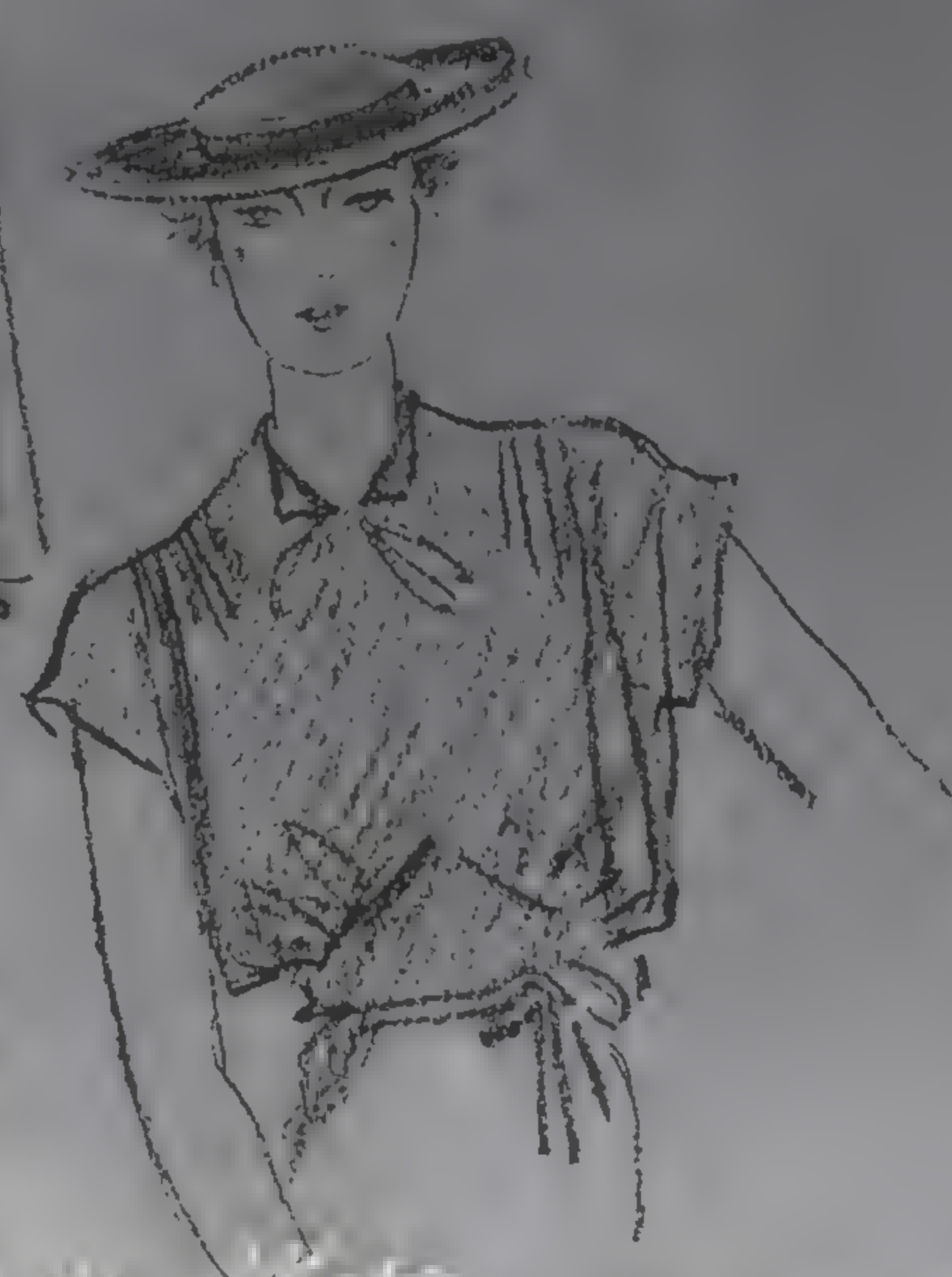
*Print over plain -  
printed cape jacket top  
short cape skirt*



*Print over printed cape  
over short-skirted  
sleeveless dress*



*Print over plain -  
Printed cape jacket top  
short cape skirt*



*Print over plain -  
Printed cape jacket top  
short cape skirt*





*Flowered taffeta tunic,  
for pleated skirt.  
Tunic of marquisette  
over a taffeta slip*

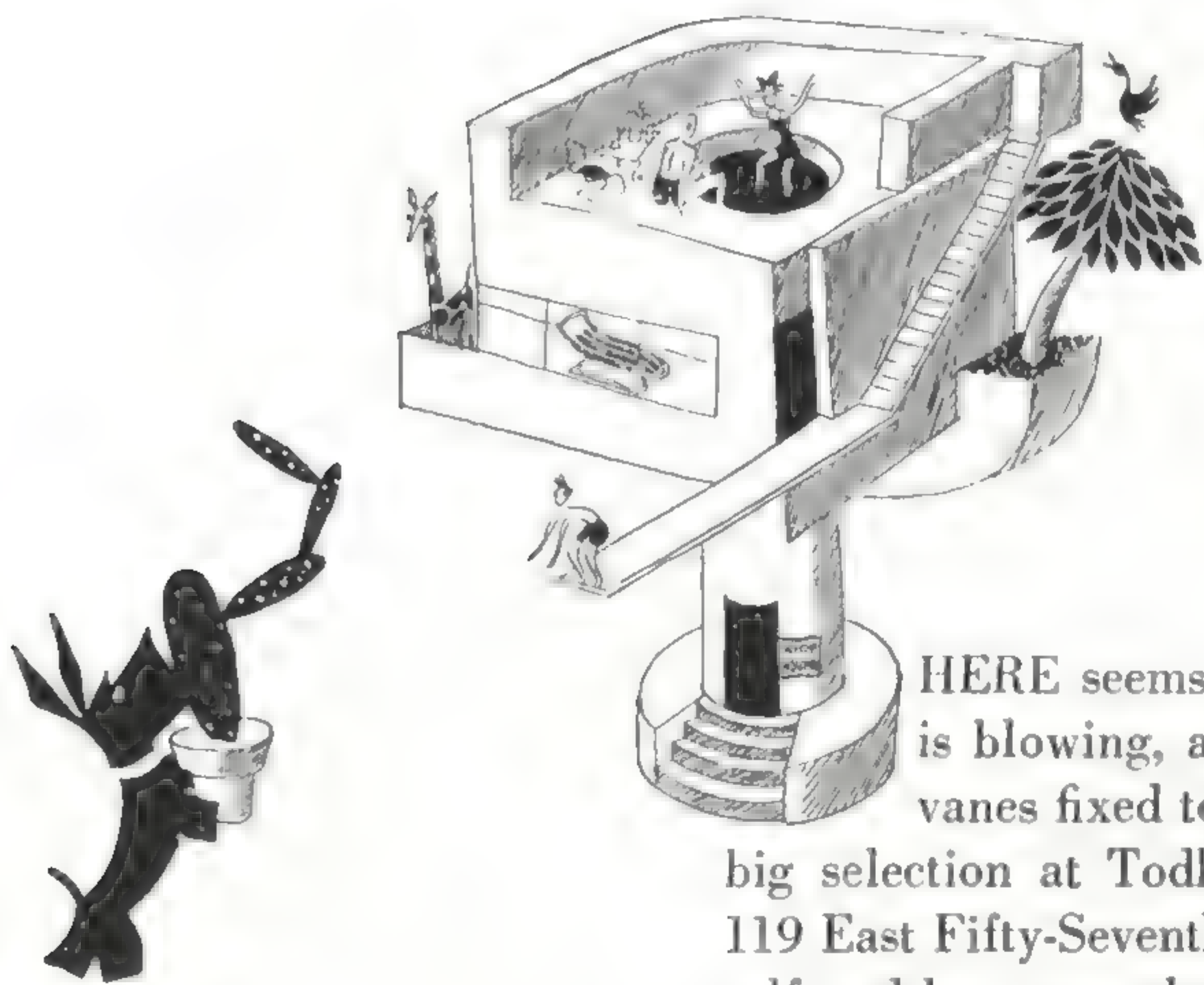
VERY new mode is divided into two parts: the fly-by-night novelties that are fun for the moment, and the sterling fashions that will be good for months to come. Here, in these Finds of the Fortnight, are five examples of the latter—prophetic as well as sterling, top-notch in quality and construction.

- Opposite page: Print over plain—the cool wiltlessness of a dark sheer crêpe dress, pitted against a two-colour printed crêpe jacket, completely pleated and free-swinging. About \$10. Baku hat
- A reefer of printed crêpe, tailored as sternly as wool, belts on over a dark sheer crêpe dress to make a costume for all day long in town. Pleats in the skirt front. About \$30. Straw sailor
- A tailored tunic jacket, with a Chesterfieldian velvet collar, goes to the new thigh length over a dress of matching multicoloured print. About \$50
- First on this page: The tunic evening dress—so characteristically 1936 it couldn't have happened last year. The tunic's of paper taffeta, splotted with tropical blooms, and bellling out over a column of pleated taffeta to match. About \$10
- Second: The indispensable sheer black evening dress of marquisette—newest and most flattering of mediums. The sort of dress you'd expect to pay twice as much for. In colours, too. About \$30
- You'll find these models and hats at Altman
- FOR A LIST OF SHOPS in other cities that have all of these costumes, turn to page 140 of this issue

## ...VOGUE'S FINDS OF THE FORTNIGHT



# SHOP-HOUND GOES BACK TO THE SOIL



HERE seems to be a lot of interest in which way the wind is blowing, and any number of people are having weather-vanes fixed to the roofs of their country homes. You'll find a big selection at Todhunter, that glimpse of old-world England at 119 East Fifty-Seventh Street. Mr. Todhunter designs a number himself and has some that are copies of historic weather-vanes, such as the wooden, copper-covered cock that decorated the City Hall when New York was New Amsterdam; the curious square emblem from Holme Lacy, in England; and the crested cock from Lehigh, Pennsylvania, extraordinarily modern looking. Most people choose weather-vanes that have some tie-up with their interests, which may be hunting, shooting, or fishing. But if your interests are more obscure, go into a huddle with Mr. Todhunter and work out something special. Made to order from about \$30. Those in stock from about \$25.

MOST of us civilized people have an atavistic love for the hand-made. Macy's Corner Shop is showing a collection of old New England wooden pieces, all hand-made and hand-carved, and primitive enough to delight our modern hearts. An ancient cobbler's bench can lead a life of ease as a table in the living-room. And old English wooden bowls and the clumsy spoons with which our forbears ladled out the food will find salads a lighter burden. There are some enchanting old chopping-bowls, on short or long legs, which can hold your knitting. Macy's Corner Shop also has several beautiful dessert sets of English Staffordshire. One set has a single flower painted on each plate and a cerulean-blue border. (Around \$55.) Another set depicts scenes in rural England, from which it would appear that the women till the good earth while the men sit idly in ditches. (Around \$80.) Remember that (and this is so you'll not be disappointed) at Macy's Corner Shop you'll find only the rare and the beautiful from at home and abroad, and that a great many of their pieces, once sold, can not be obtained again.

IT LOOKS as though we've returned to the Iron Age, at any rate for garden furniture and country-house fixtures such as plant-stands and lamps. At Blanche Storrs (115 East Fifty-Seventh Street), you'll find white wire lamps (the wire is crisscrossed in a diamond pattern) that are engaging as can be. The shades are octagonal, and white and red rope is wound around, spool fashion. (You can have other colour combinations.) For potted plants, Blanche Storrs has a double stand of white wire, with oval boxes one above the other. A horseshoe-shaped mirror, edged with a delicate tracery of white wire, has a flower-basket at the base. Probably your song-birds would appreciate a new home—and a white wire home at that. The Mayhew Shop (603 Madison Avenue) has several designs, which they'll make to order in any size or colour you think the birds will like, from about \$15.

FOR those whose idea of bliss is to spend a goodly portion of their lives bent double over flower-beds, I've unearthed some new gadgets. One is a walking-stick to which is attached a deep basket. Plunge the stick into the ground and drop the flowers into the basket as you pick them. (Abercrombie and Fitch, about \$2.50.) Or, alternatively, two painted metal pails attached to a long handle that slips over the arm. Fill the pails with water, and on very hot days the flowers won't wilt on the way back to the house. (Lewis and Conger, about \$3.50.) This same shop has chromium scissors, with renewable steel blades that'll cut through stalks without crushing them, thereby giving the flowers a better chance to survive. And they have white lambskin gardening gloves that claim to "beautify the hands while you work or play." They're treated in some way with cold-cream, and they cost about \$1 at Lewis and Conger. I've seen one of the best-looking wheel-barrows that ever sheltered a weed. It's a wide, shallow basket of plaited strips of white oak, on a painted wrought-iron frame, decorative and extremely light; Abercrombie and Fitch, about \$10. (Continued on page 118)





TO PLEASE A FAVORITE GUEST

It will be "table d'hôte" when the family gathers 'round the mahogany for dinner tonight. And the first adventure into the land of good eating will be the soup—ready in the proverbial "minute or two" if it's Campbell's.

Tomorrow, the fancy of a favorite guest is to be pleased, at lunch perhaps, or supper, or at dinner itself. A whisper, a nod, a word—and the favorite soup appears just as quickly—"à la carte." And how good it is!

Which of the Campbell's famous 21 shall it be? Cream of Mushroom? Consommé? Chicken? Or one of the more substantial soups, such as Vegetable, or Chicken-Noodle, or Mock Turtle, or Vegetable-Beef?

Whichever it is, you will find it to be the "last word," the proud result of 38 years' uninterrupted experience in fine soup-making.

The particular soup for the particular occasion, or guest—it's waiting—and almost ready—on your pantry shelf.

## Campbell's SOUPS

21 KINDS TO CHOOSE FROM



FOR A BRIDGE LUNCHEON



*At the family dining-table*





# YOUR HAIR MUST BE RECONDITIONED FOR YOUR SPRING PERMANENT

That is if your hair is really to look like spring . . . young, fresh, healthy, lustrous . . . and your permanent really remain permanent.

You know that winter wind and wear do things to your hair. You should know that you must do things to your hair, too. If your hair is:

TOO OILY  
TOO DRY  
FALLING  
GRAYING  
DANDRUFFY

there is an OGILVIE SISTERS PREPARATION for each individual scalp condition . . . obtainable at department and better drug stores.

For expert advice about your hair, go to your favorite TOILET GOODS DEPARTMENT, your DRUGGIST, or the nearest Salon where Ogilvie Sisters treatments are given. You owe this much to yourself . . . to have a specialist's guidance. Consultation free and without obligation.

Write for Instructive Booklet

## Ogilvie Sisters

WORLD FAMOUS HAIR SPECIALISTS

604 Fifth Avenue

NEW YORK

PARIS



## DISCOVERIES IN BEAUTY



WEIL'S NEW "CASSANDRA" PRESENTED IN ALL ITS GLORY

THERE is a sudden rush of interest to the throat, these days. Perhaps it is because necks, emerging from their concealment in winter coat collars, aren't as fair to see as we might wish. Or perhaps reducing has left indications of the dread "crêpey" throat. Anyway, several of the important beauty people have some fine new assistance to offer in this matter of new youth for old-looking throats.

Madame Rubinstein has introduced new throat treatments in all of her salons, and, while these accomplish wonders on behalf of your throat, they also seem to do things for your whole system. These treatments *chez* Rubinstein begin with exercises, and then there's a business of lifting your head and settling it down at a more graceful and poised angle on the spinal column. The bump at the back of your neck is vigorously attacked, and a towel wrung out in very hot water is applied to your back, a procedure we found marvelously relaxing. The muscles of the throat are manipulated, rich creams are worked in, to ward off incipient wrinkles, astringents tighten the skin, and a foundation gives a flattering finish.

Then, to carry on the good work at home, or in case you can't go to the salon, there is a new Rubinstein kit known as the "Throat and Neck Treatment," which includes seven prepara-

tions in special sizes at the very special price of about three dollars. You can follow a complete treatment with this, even to the exercises, till your neck is that of a swan.

• Primrose House has a new chin-strap. It is known as the Corrective Chin and Throat Strap, and it is one of the nicest-looking straps that it has ever been our pleasure to see. You don't have to lock your door when you are wearing it, because it is not unbecoming. It is adjustable. It is cut to fit over the chin, instead of merely under it. There is a lower part to go around the neck. There is a little pocket to hold astringent-soaked pads so they won't slip. There is no binding in this strap—little whalebones hold the chin part in place, once it is adjusted. And Primrose House believes that the time to wear this corrective strap is during the day, while you are reading or resting. We concur on this heartily because our idea is that part of the benefit of such straps is psychological. You feel that good things are being done to your contours, and you help the procedure along by holding your head and chin up while you go on with your knitting.

• While you still see plenty of scarlet nails and (Continued on page 106)

• Houbigant has scented powder to match their "Gardenia" fragrance. Both powder and perfume are packaged in smart black boxes with creamy gardenias. The perfume is also available in a new small size; the powder is in six shades



ANDERSEN



# WIN BACK *Smooth Line-Free Skin* QUICKLY

**LINES,  
DRY SKIN**  
say: "Getting  
on in years"

**COARSE PORES**  
say: "Slim chances  
for good times!"



Miss Isabel Parker has that exquisite but delicate type of skin which often gets lined early. Miss Parker says: "Pond's Cold Cream actually ends dryness and smooths away little lines."

## —by rousing that faulty Under Skin

A PRETTY SKIN always wins friendly glances! It's not surprising that a coarse or a dull skin is the reason many a nice girl is hardly noticed. Blackheads, blemishes draw positive criticism. Men seem to think that a good skin just comes naturally!

But actually that good skin is something most of us have to work for—And *can* win!

When little lines come—blackheads, blemishes, large pores—it's a sign that *under* the skin you see, something has gone wrong.

### *How to reach the under tissues*

Look at the little diagram of the skin below. See the network of nerves, cells, fibres, oil glands in the under layers. In your teens, these are busily carrying nourishment and bloom to your outer skin. But when they slow down, skin faults start coming.

You've got to fight these skin faults off . . . rouse that faulty underskin, stimulate it deep

down. You can!—by faithful use of Pond's invigorating deep-skin treatment.

Pond's Cold Cream is made with specially processed fine oils which travel deep into the pores. Right away it softens dirt—Floats it out of the pores . . . and with it, the clogging matter from the skin itself.



### *Eleanor Gould*

now Mrs. Ludlow W. Stevens, younger daughter of the late Jay Gould, says: "Even the first treatment with Pond's Cold Cream made my skin seem finer textured. Used regularly, it keeps my skin toned and fresh-looking every hour of the day."

Now your pores are free! Your skin is ready for a fresh application of this same youth-giving cream. You pat it in smartly. Feel the blood tingling. Your skin alive! Glowing. You have awakened that sleepy underskin!

Do this regularly—note the improvement. Color livened. Skin smoother, softer. In time, pores refined. Lines softened.

### *Double benefits this way . . .*

This famous Pond's treatment does more than cleanse. It brings to skin that fresh vital look that we all call beauty. Here it is in a few words. Take it and make it your own!

**Every Night**, pat in Pond's Cold Cream—Watch it bring out all the dirt, make-up, skin secretions . . . Wipe it off! Now pat in more cream briskly. Rouse that faulty underskin. Set it to work . . . for that smooth, line-free skin you want.

**Every Morning**, and during the day, repeat treatment with Pond's Cold Cream—Your skin becomes softer every time. Powder goes on beautifully.

Begin at once. Mail the coupon for the special 9-treatment tube offered below. Pond's Cold Cream is pure. Germs cannot live in it.

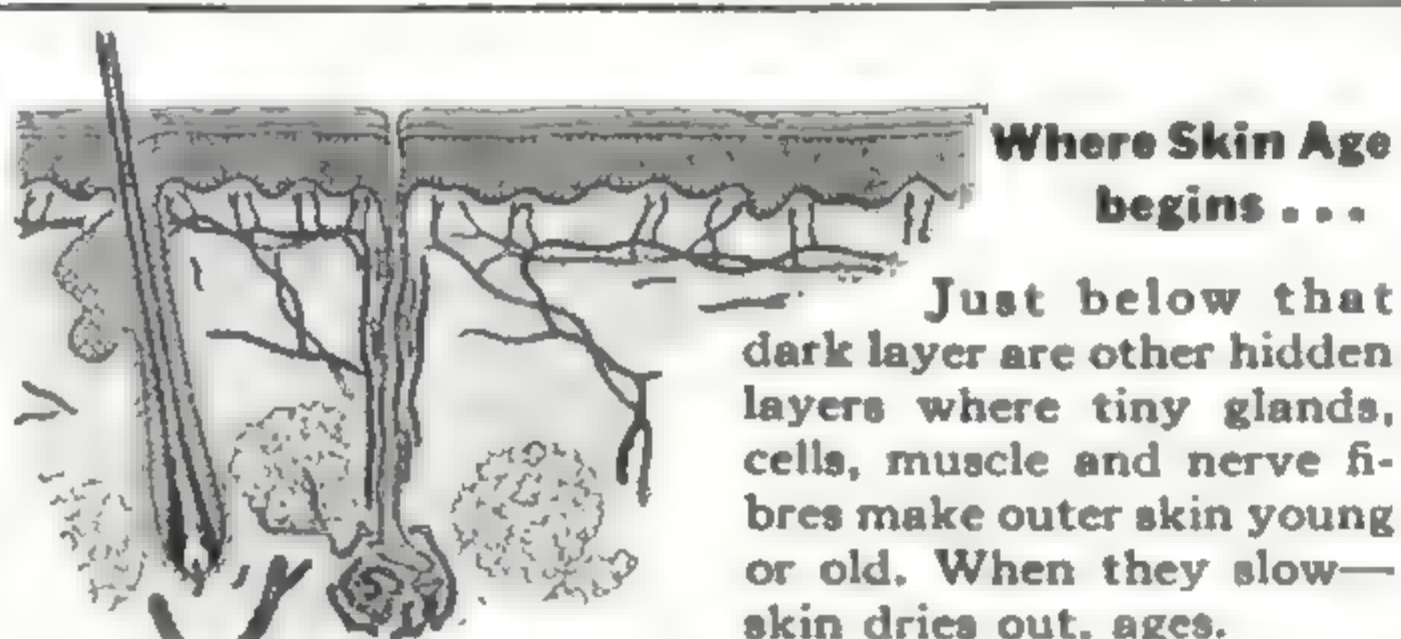
### **Send for SPECIAL 9-TREATMENT TUBE and 3 other Pond's Beauty Aids**

POND'S, Dept. D56, Clinton, Conn. Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name

Street

City  State







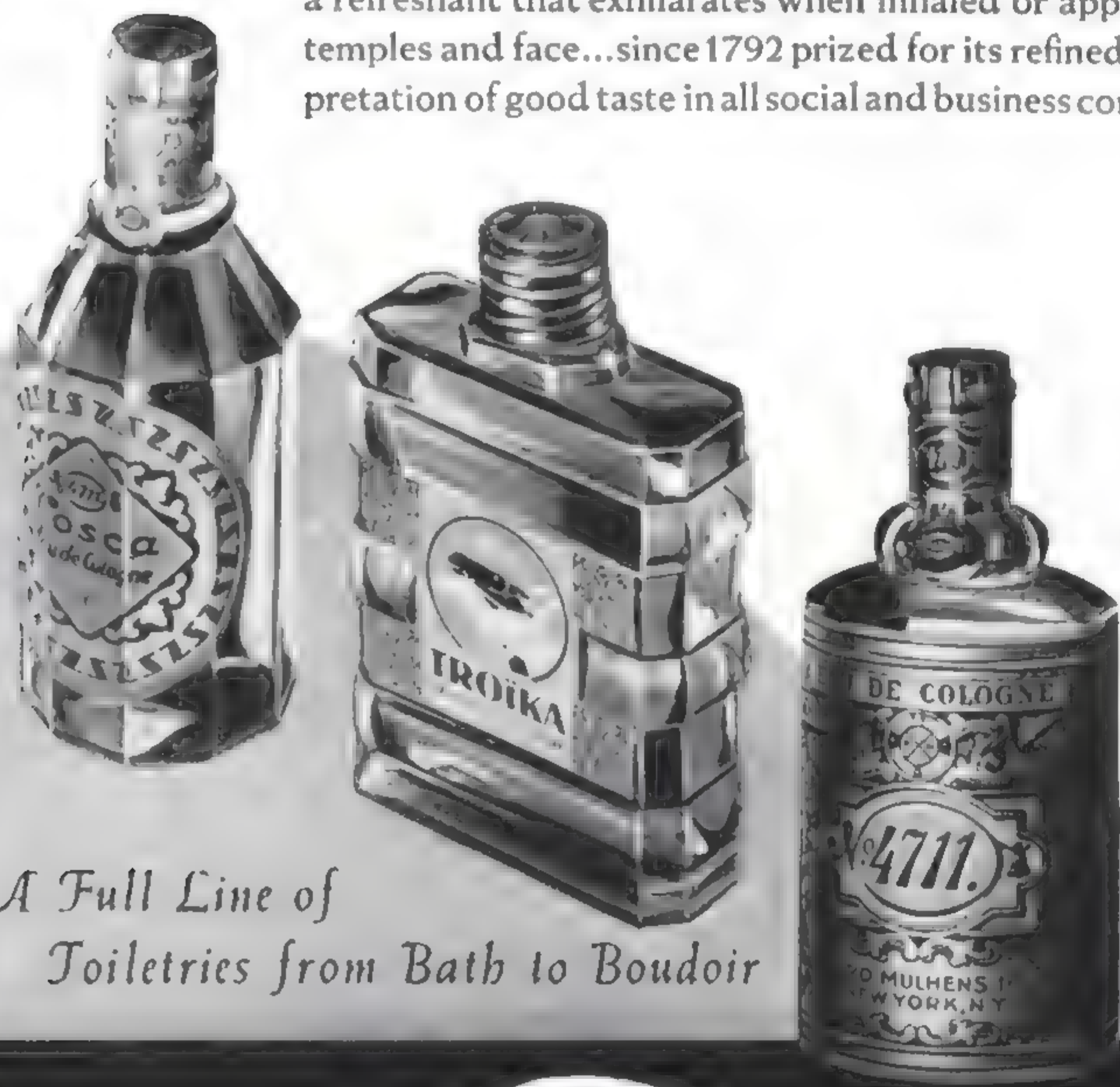
## BY RIGHT OF HERITAGE

### TOSCA TROIKA

Eau de Cologne for a delightful aura of romance about an evening gown provokingly lovely.

Eau de Cologne for a dash of stimulating outdoor freshness, on summer fairways and tennis courts.

TOSCA and TROIKA...both of the House of "4711" ...are growingly popular favorites by right of heritage. Their base is the original classic "4711" Eau de Cologne, a refreshant that exhilarates when inhaled or applied to temples and face...since 1792 prized for its refined interpretation of good taste in all social and business contacts.



A Full Line of  
Toiletries from Bath to Boudoir

**4711**  
—Blue and Gold Label

## DISCOVERIES IN BEAUTY



CHRYSON'S NEW INTRODUCTORY SET; FROM BONWIT TELLER

(Continued from page 104) some reactionary colourless ones, there is a definite trend towards shades with rust in them, with even a brownish cast. You undoubtedly saw them in the South, or on the hands of those returning from there. They look new, these russet shades, and they make your hands look white.

Cutex contents itself with calling its new colour merely "Rust," and recommends it for wear with all colours that contain yellow, and with sunburn. Cutex says if you stick to their three "R's," "Ruby," "Rust," and "Rose," you can take care of any costume colour.

- Revlon has been busy bringing out a number of new shades that fall into this russet category. "Sunrose" is intended to complement smooth, light tans, while "Chestnut" is for deeper tans with deep-toned powders and orange-toned lipsticks. "Cubana" is a Revlon shade known as a "woodland tone" with brown in its warm red. Revlon, incidentally, is the company that has spent a great deal of time and medical research in proving that dry and brittle nails are due, not to the use of liquid polishes, but, as in the case of dry and brittle hair, largely to systemic conditions. Their message is "Have no polish fears."

- Frequently, this department receives inquiries about the removal of superfluous hair by means of electrolysis.

Sometimes the inquiries merely ask the names of reliable electrologists, which we are always glad to supply. Sometimes readers want to know if electrolysis is really efficient; if the procedure is painful; if it marks the skin; if the hair is destroyed forever. These, too, are points we are pleased to answer, and it has occurred to us that it might be a good idea to answer some of them here and now.

It is the opinion of dermatologists that electrolysis, in the hands of skilful, reliable operators, is both safe and effective. We ourselves have seen growths of hair removed, never to return, leaving the skin smooth and untouched. The electric needle is no more painful to experience than a sharp prick. The current destroys the hair follicle, and once the follicle is destroyed, that hair never grows again.

The importance of consulting a reliable operator can't be overestimated, because this work requires skill, patience, and experience. We shall be glad to furnish the names of reliable electrolysis operators in New York, and almost every dermatologist has the name of a reliable operator on file. If you don't know a dermatologist in your vicinity to consult, we have a medical list that gives the names of dermatologists in many of the larger cities throughout the country. Please address your inquiries to Vogue's Information Department.

- (Above) Two virtues of the new Chryson introductory set are a choice of preparations to suit your own skin and a very modest price

- (Right) Yardley's "Mirror-Pact" is practically a miniature dressing-table, with powder, rouge, and a really adequate mirror that slides upright on a hinge



AMERICAN



YOU'LL NEED

# Elizabeth Arden's New Complexion

TO WEAR GRAY GRACEFULLY... AND PASTELS IMPORTANTLY!

You want your complexion to be the high point of your costume, don't you? With that smart little gray town suit, you'll have to be careful not to look "mousy". And with those soft country colors, you must take pains to keep them a becoming *background* for your face.

But Elizabeth Arden has both situations well in hand. Her New Complexion is the perfect complexion that defies fashion's color whimsies. It is so fresh and radiant and smooth and *young* that it affords a dramatic climax for every conceivable costume.

*The new radiance...* First you put on the fine and delicate Illusion Powder. Then you put the new Cameo Powder over it,

in a slightly different shade. This play of light and shadow gives your face a depth of beauty that makes conventional make-up look as old fashioned as last year's hat.

*The new texture...* A new ingredient in the Cameo Powder actually achieves the smooth, well-groomed look that is the modern ideal, the essence of smartness.

*The new clinging quality...* The combination of these two powders clings indefinitely until you wish to change your make-up.

*The new shades...* The new "Maquillages Harmonisés" (Make-up Color Chart) lists the perfect shade of Illusion and the complimentary shade of Cameo for each new Paris color in dress.

*Write for the latest edition of Miss Arden's booklet, "The Quest of the Beautiful"*



691 FIFTH AVENUE • NEW YORK CITY

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# first showing in Vogue



• Sparkling debut for a rich and gracious pattern!

Eventide has those slim modern lines which lend so much charm to "little dinners." In more elaborate settings, its rich, decorative motif gives it the distinction you want.

Modeled by gifted craftsmen, each piece has that perfection of weight and balance which makes it solely Gorham.

Start your Eventide set with



# Gorham's Newest Eventide *in Sterling*



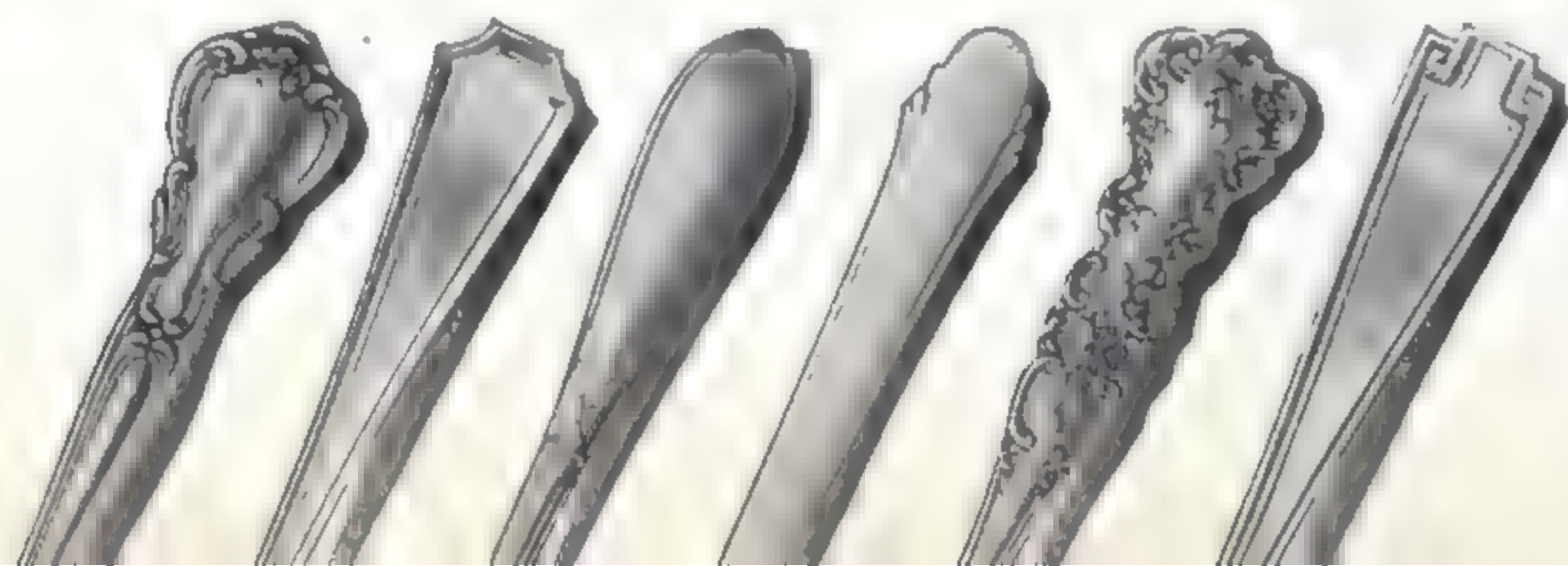
a service for four or six persons... It can be added to as the years go on—even one hundred years from now.

Your leading jeweler is showing Eventide, together with 27 other long-loved Gorham patterns. Go in and enjoy a connoisseur's half-hour, studying and appreciating fine silver by Gorham.

The Gorham Company, Providence, R. I....since 1831.

**A PATTERN  
RICH AND FORMAL  
WITH DISTINCTLY  
MODERN LINES**

Chantilly    Fairfax    Rose Marie    Hunt Club    Buttercup    Etruscan

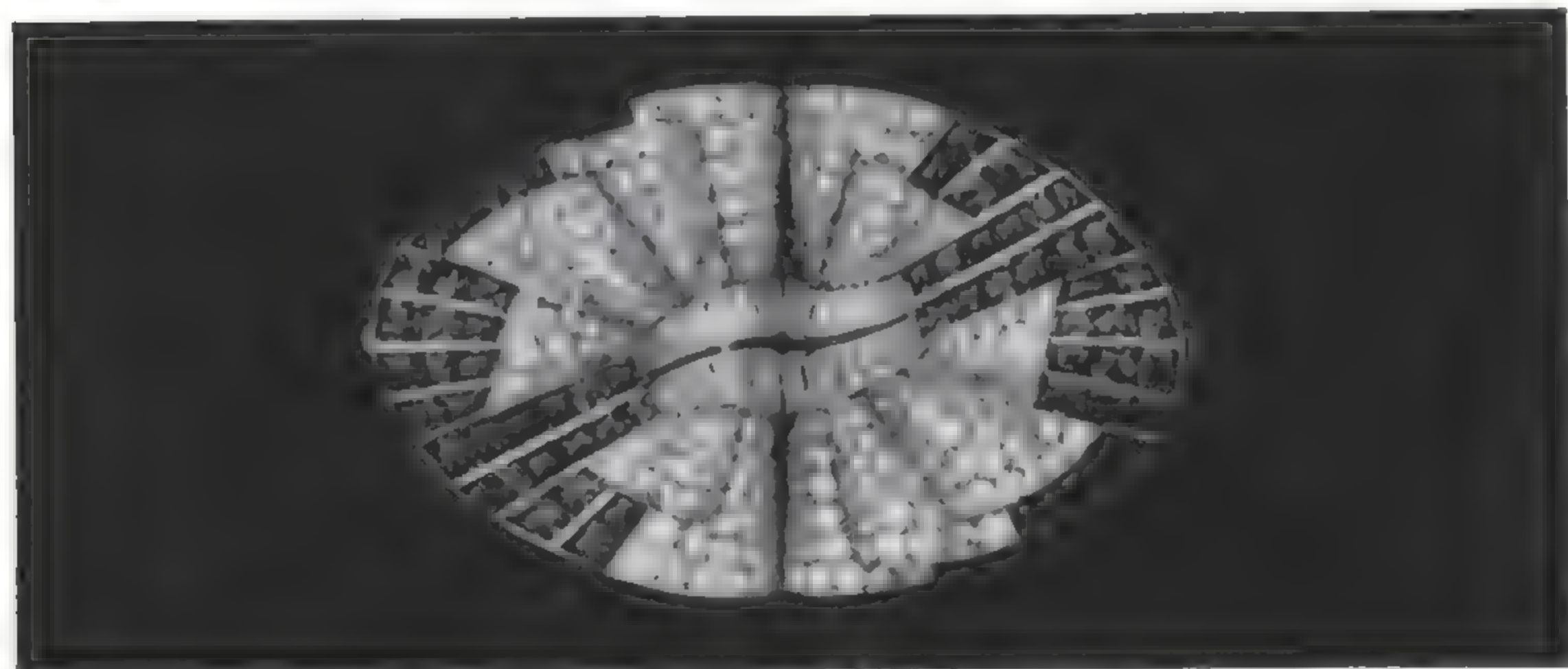


## GORHAM *Sterling*

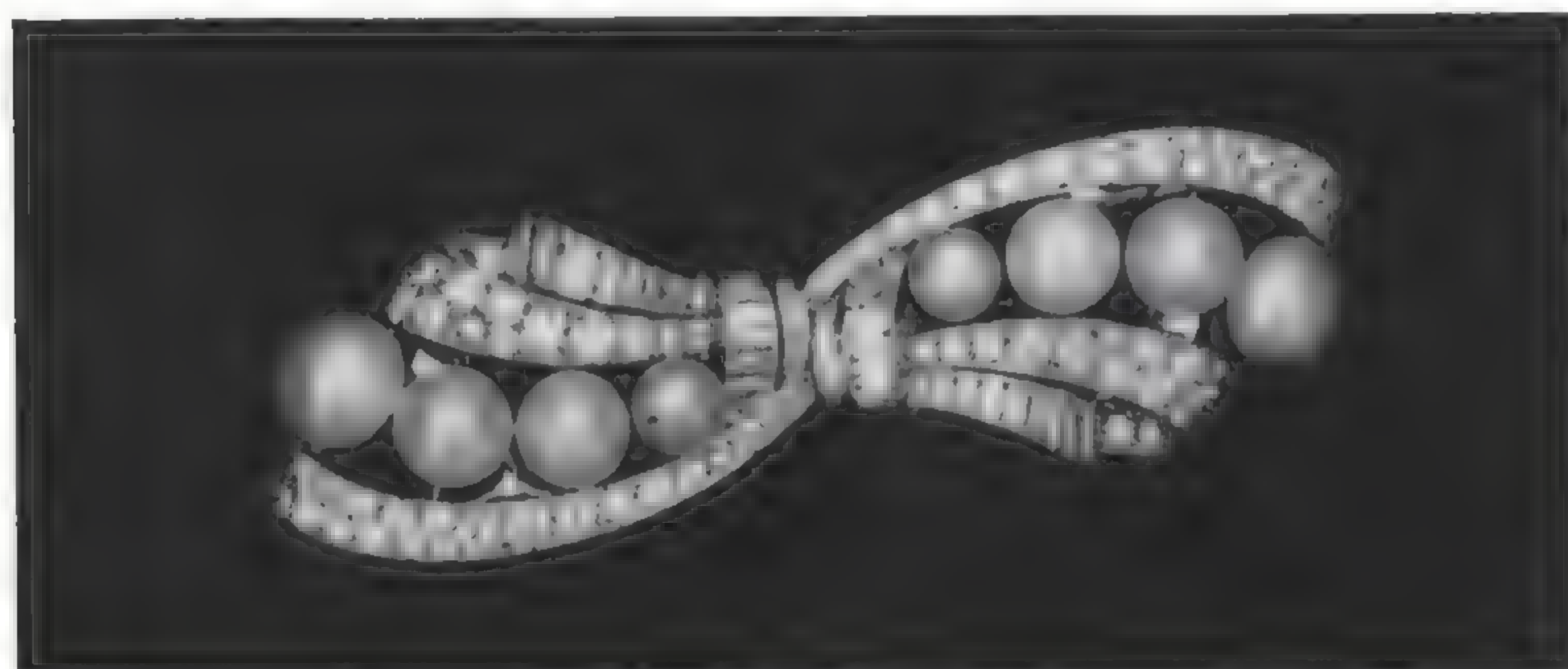


# Bowknots

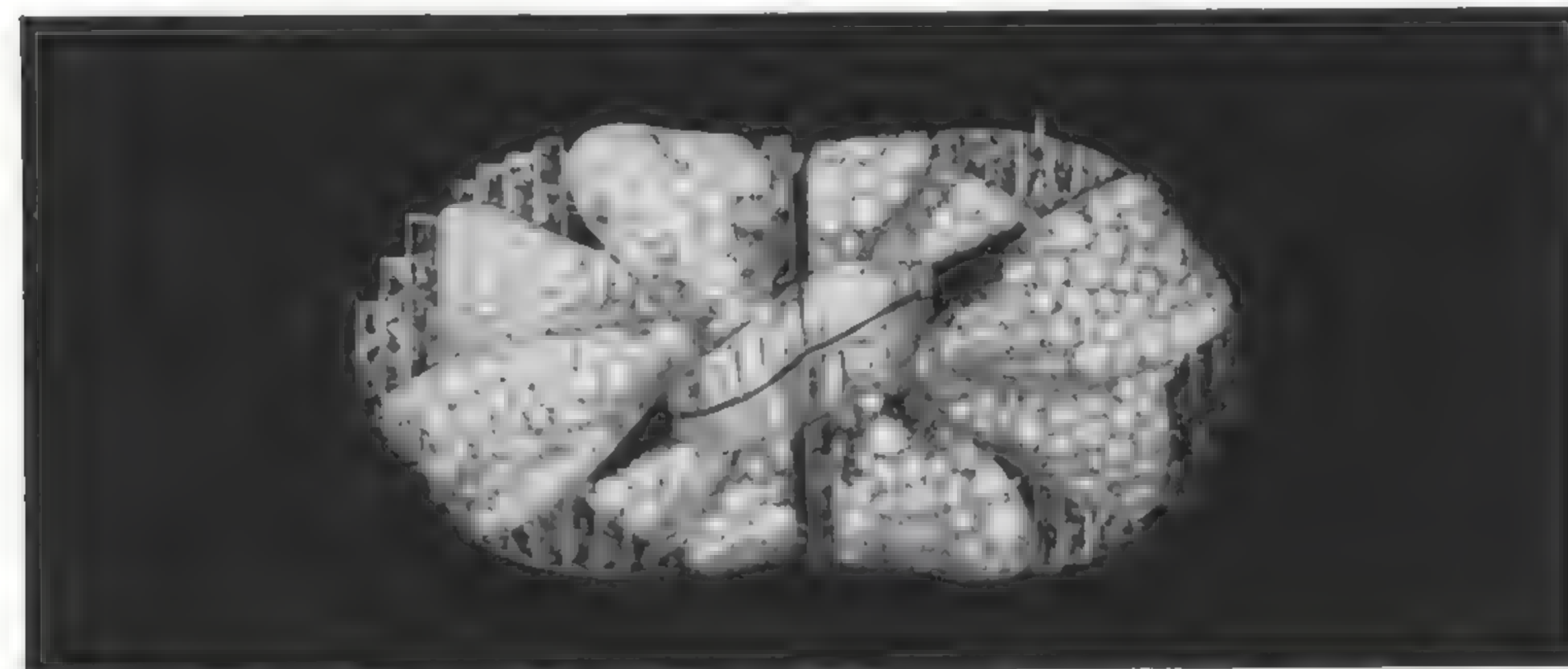
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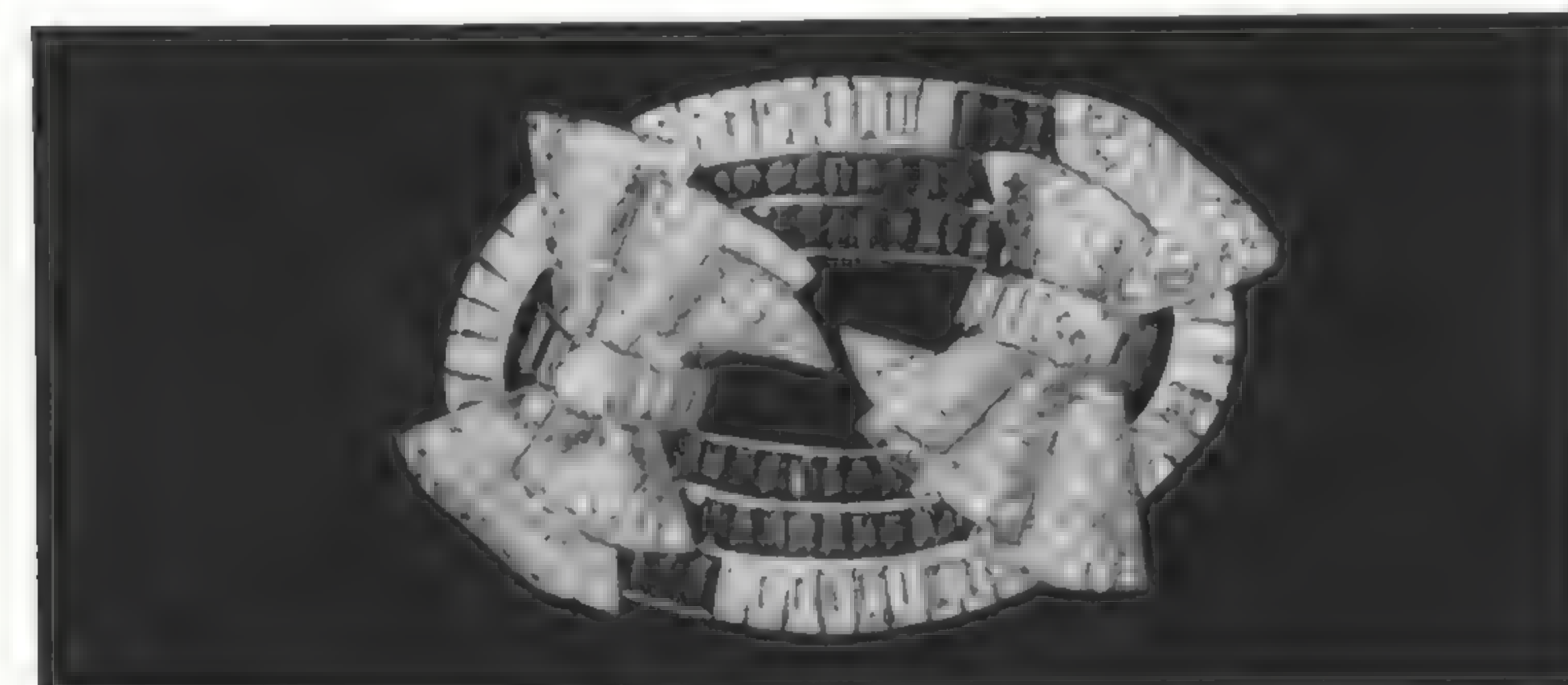
DIAMONDS AND RUBIES



DIAMONDS AND PEARLS



DIAMONDS AND EMERALDS



DIAMONDS AND SAPPHIRES

*Each brooch separates into two clips*

### BLACK STARR & FROST-GORHAM

*Jewelers • Silversmiths • Stationers*

FIFTH AVENUE AT 48TH STREET • NEW YORK  
586 CENTRAL AVENUE • EAST ORANGE, N. J.

## "BELLE CRÉATURE"

(Continued from page 88) If they feel tired after a week of evenings out, of parties, or of a début, they will not be "at home" for two days; will not answer any telephone calls, and will stay in bed. On these days, they observe a strict diet.

For, if you observe these slender women lunching or dining out, they will stupefy you by their appetites. They know that a woman who would admit, when she is with other people, that she is more anxious to keep her figure than to taste good food, would lose much of her charm. One conceals one's efforts to be beautiful; one endeavours to make one's admirers believe that this ideal complexion, this eternal youth, is entirely owing to the favour of the gods. And one shows one's taste for good things; in France, eating is the most popular of the seven capital sins.

### DIETING À LA FRANÇAISE

When she wishes to observe a diet, the Parisienne does not accept any invitations to dine out. But the most practical formula is to eat normally of everything, when dining with friends, and *speaking about it*—supreme refinement of French gormandizing. And, when dining at home, to eat a little salad or fruit. Breakfast is out of the question; a glass of hot Vichy water or an orange suffices.

This frugal meal will start the morning. And what a morning—entirely devoted to the cult of beauty! First comes the physical-culture teacher. Then the masseuse, to bring the very latest gossip of the day. Madame is enjoying this very much—without showing it; it is best to appear to be asleep when you are told about the anatomical defects of your best friend. Then comes the manicure and the Chinese pedicure.

During all this time, the maid is running around, the *lingère* is showing her latest and prettiest models, the secretary is taking dictation. The telephone rings; and, while the nails of her left hand are being varnished, Madame, in a peremptory tone, gives an unseen interlocutor her opinion on national and international politics.

She adores this excitement around her—being surrounded by her women in waiting. Like the grand ladies of former times, the grand lady of to-day joins the care of her beauty and the care of her social career together. These numerous interests, this vivacity, are a part of her charm, as she well knows. She knows that the fire put in her eyes by enthusiasm for a new book will become her just as much as the new jade-green mascara she has discovered for her eyelids.

If she is well armed with conversational topics, she is also well armed with make-up products. She changes her make-up according to the weather, her temper, her clothes, and circumstances. I even know one sophisticated woman who, while making up her face, considers the lighting of the house to which she is going; she chooses a slightly bluish red when she has to face the indirect lighting of modern flats, and a slightly orange-red when a dowager is expecting her in a vast drawing-room with chandeliers. When

one is among the hundred beauties proclaimed as "the most beautiful women in Paris," one can not neglect any detail.

The smart Frenchwoman is the delight of the great beauty manufacturers, because she buys their preparations lavishly and uses them with faith and intelligence. But tucked away among her beauty notations you often find odd old-fashioned recipes that she has garnered here and there, and to which she swears allegiance. Many of these old-time formulæ resemble cooking recipes—Frenchwomen are so fond of good food!

Removing one's make-up with fresh butter (don't exclaim with horror, I said *fresh* butter) is an excellent way of nourishing the skin and clearing it of all impurities. It is always useful to know this on a trip, if one has forgotten one's beauty preparations. To wash the face with raw milk is also a good cleansing method; it is used after removing make-up, to close the pores and refine the skin. It is left to dry on the skin, then rinsed off with lukewarm water. I know more than one woman who does this daily.

Strong tea is often used as an astringent, and also to give a golden tint to the skin. Used in lukewarm compresses, tea gives brightness to tired eyes.

Masks made with the yolk of an egg have great success, and can even be prepared in a poetical way. The pulp of half a lemon is removed, and the yoke of an egg is left for one or two hours in the little rind cup. Half a spoonful of sweet almond oil is added to the egg, and the mixture is spread on the face and neck. It hardens and slightly draws the skin in drying. Keep this mask on for about twenty minutes, then rinse with lukewarm water. Do this once or twice a week, especially when you want to be particularly good-looking for a dinner or party; it will give a surprising freshness to your complexion.

### ANCIENT RÉGIME

Do you wish to smooth out wrinkles—to lift up your face? Then make a mask with the white of an egg. Lay it on in its natural state, and leave it on for a quarter of an hour, if you just want to "iron" your face before going out. But if you wish to adopt this mask as a permanent treatment, here is an old recipe:

The juice of two ounces of strawberries or cucumber  
A spoonful of fresh cream  
The white of an egg beaten stiff

Whip these three ingredients as if for a mayonnaise; add twenty drops of tincture of benzoin and twenty drops of rose-water; spread the mixture on a gauze mask, and keep it on your face for one hour. This is the basis of many famous recipes for masks to be kept on all night; it was the favourite treatment of the beauties of ancient times. But Ninon de l'Enclos, who excited admiration until the age of eighty, used to keep raw veal on her face all night. Such treatments were called "husband masks"—because husbands were the only ones privileged to see them.

A friend whispered to me a recipe to which, (Continued on page 112)





# Lös Long TRIES A FEW HEADROOM TESTS

● There are quite a few drivers (and I am proud that Buick owners figure so largely among them) that have as much high consideration for the comfort of passengers as for their own mania for machinery.

They were not alarmed when I gave the acid test to those Buick headroom boasts. The cars are long and low and modern, but "Buick brags that the ceiling inside is surprisingly high." So I climbed in, with a man six feet seven. And in my hat I placed a pheasant feather, daring the heavens. Both feather and man had comfortable clearance when we sat down. Mind you, a man of that height could scarcely wear a top hat with aplomb, but you can hardly blame the Buick Company for figuring that a man of six feet seven is something above average stature.

You will notice, too, that Buick seats are higher and less slanted than most of the others. Teacher said long ago that lolling on the back of the neck is not only sloppy manners, but is detrimental to the spine. It is also, may I note, uncomfortable on a long drive—this sliding farther and farther down. The seats, too, are of a depth back to front that gives comforting support under the curve of the knee. In addition, the six-passenger cars have an arm-rest that descends in the

middle of the rear seat. It is eight inches wide, and gives such a thorough feeling of twin club lounge chairs that all a man needs is a pipe and a good book to feel homelike though traveling.

Even the "extra seats" on the large cars are restful. The backs are in two pieces and give easily; there is good leg-room. Also, the seats have practically no break at all between them that could give a feel-

ing of insecurity to that emergency third passenger on the "extra row."

All the seats save these are actually in one piece and, in two-door sedans only the backs tilt forward to let people climb in and out. One of the least expensive models (\$835,\* list price at Flint), a two-door affair, will be a treasure to the woman who goes forth with wriggling children on the back seat, too.

For the doors—latches are well forward, so that it is impossible for Junior to reach them and fall out, in a determined way, without pushing forward the seat and clambering over it—baffling to do without warning his mother of his intentions beforehand.

All of us lucky enough to get a lift in a Buick have the advantages of No Draft Ventilation, so that the balmy breezes have no chance to wrap softly and viciously around the back of the neck. Everything down to sneeze-prevention is thus done to make your "Thank You's" more fervent and heartfelt.

So I climbed in, with a man six feet seven.



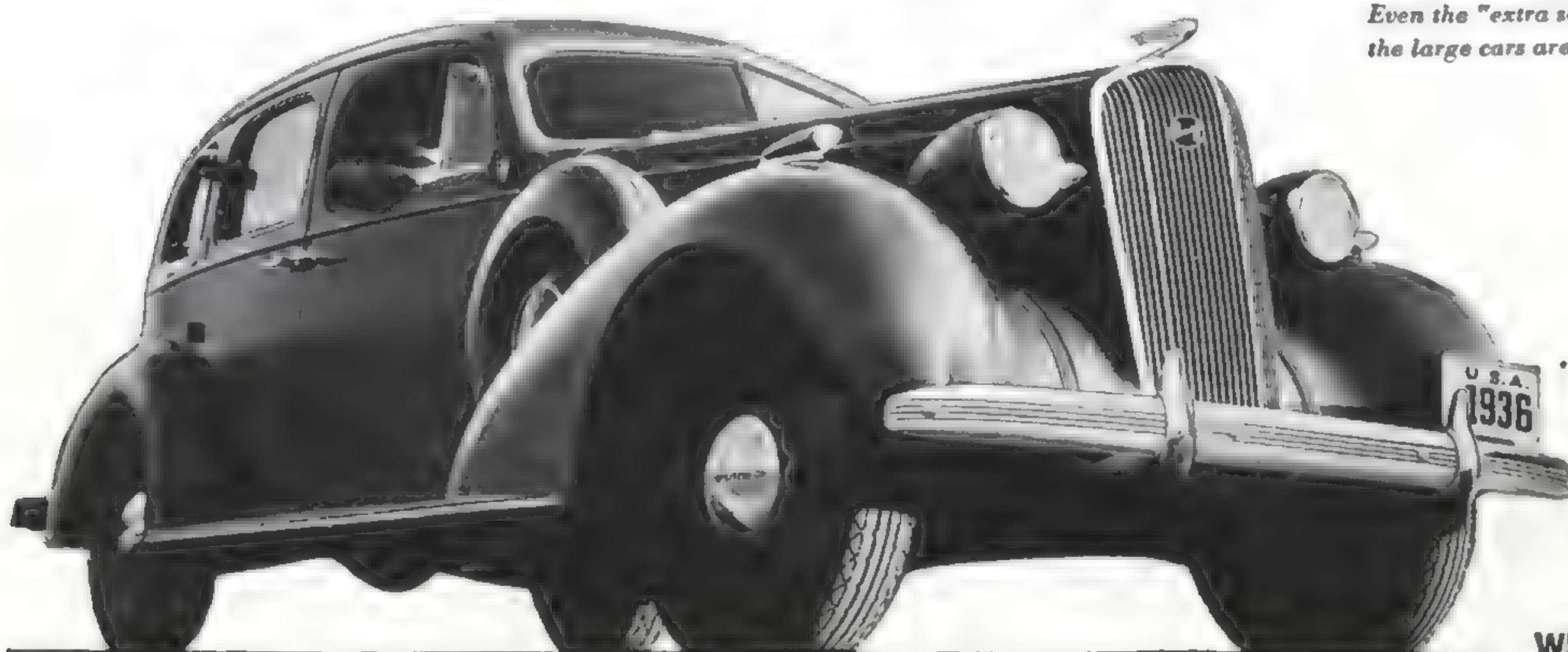
The six-passenger cars have an arm-rest that descends in the middle of the rear seat.



For the doors—latches are well forward, so that it is impossible for Junior to reach them and fall out.

Even the "extra seats" on the large cars are restful.

\*\$765 to \$1945 are list prices of the new Buicks at Flint, Mich. Subject to change without notice. Standard and special accessories groups at extra cost. All Buick prices include safety glass throughout as standard equipment. Convenient new GNAC 6% TIME PAYMENT PLAN



# Buick 8

A GENERAL MOTORS PRODUCT

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM





## AIR-COOLED CURVE CONTROL!

Altho thousands of smart women wore "Veil of Youth" even throughout those blizzards we had in February (remember them?)—more thousands will bless "The Veil" when the sun beats down and the temperature soars!

They're truly "air-cooled"—and comfortable on the warmest day. That's because they are of diaphanous mesh elastic. Diaphanous, yes—but unbelievably strong! And they take to water like a duck! Wash your "Veil" often, it will keep your figure smooth—svelte—and you'll be well-groomed, always.

Do you realize that your body is longer when you crouch or sit, than it is when you stand? "Veil of Youth" takes care of this extra length, because it stretches up and down as well as around—so it always stays snugly in place. "No more yanking down the corset" when you wear "The Veil of Youth"!...A LURE, the s-t-r-e-t-c-h-a-b-l-e bra, completes the picture. \$1.50 to \$5. Write for free 24-page booklet, "The Corset That's Different." The Warner Brothers Co., 200 Madison Ave., New York City.

ON SALE AT THE BETTER SHOPS  
GIRDLES AND CORSELETTES \$5 TO \$16.50  
OTHER LE GANTS OF YOUTHLASTIC\*, TO \$35  
BY REDFERN

## "BELLE CRÉATURE"

(Continued from page 110) in her belief, she owes the unequalled radiance of her youthful face: the white of an egg is beaten stiff, and a glass of raw milk and a few drops of benzoin are added, then beaten with a whisk. Rub the face with this mixture and allow it to dry. Keep it on all night and remove it in the morning with lukewarm water.

### EVEN THE PEACH AND THE CUCUMBER

Among other masks, fruit masks have their followers. These are particularly excellent for the skin in summer, when the sun is so trying—and drying. It is wonderful, after having thoroughly cleansed the skin with cream, to spread on it the squashed pulp of a peach—or of some strawberries or cucumbers. Leave this on for about twenty minutes, then rinse with fresh milk. Let the skin dry, then rinse with rain-water. With this system, your skin will be kept fine and delicate in spite of sun-baths or even sunburn.

Water plays an important rôle in the care of beauty. In spite of the universal use of cleansing creams, many women in France would not be satisfied if they couldn't also bathe their faces in pure water every morning; perhaps it is a survival of very old lustral habits. But, as it is absolutely necessary to avoid using lime-water, rain-water is employed. I know women who have huge bottles of rain-water brought up to them, and who use it to wash their faces every morning.

### MAY DEW

Some of these recipes answer more to a poetical charm than to any really serious study of skin needs. The loveliest beauty recipe that any one confided to me was that of May dew. A ravishing creature, who usually spends the month of May in the country, inherited from her ancestors—all beautiful—the custom of spreading a towel on the lawn of the park in May. This towel, well drenched with dew, is brought into the house at dawn, and she bathes her face with the dew; thereby gaining for a whole year the freshness and radiance of a May rose.

The whole body may also be rubbed with this May dew, for Frenchwomen take care of their bodies as well as their faces. More than one woman, before taking her bath, is massaged with perfumed oil in order to soften her skin before using the brush and soap. After the bath, a good rubbing with an alcohol preparation, or *camphre*, or spirits of Fioraventi, acts as a tonic to the muscles. Often this lotion contains her favourite perfume, because Frenchwomen who like to be discreetly perfumed want their bodies and their clothes to smell of the same perfume. This is not the least of their precautions. They dread, and with reason, a mixture of scents; many elegant Parisiennes choose a face-powder that

is unscented and, therefore, does not introduce a strange scent.

Lemon is the Frenchwoman's great ally. She always has a slice of it in her bathroom, to whiten her hands and to fortify her nails. She uses its juice to rub her breasts with after the prolonged cold shower, which is an essential part of her daily routine. Sometimes she mixes rum with the lemon-juice; this is to keep the bust firm.

To preserve the firm youthfulness of their flesh, some of the most famous Parisian beauties do not hesitate to make real sacrifices; this is the case with Cécile Sorel, who, it is said, takes such cold baths that in summer huge ice-cubes must be added to the water. It really requires an extraordinary amount of courage to plunge oneself—especially in winter—into a bath of six or seven degrees centigrade. But one must suffer to be beautiful, as it was said in the old days.

Happily, modern beauty institutions have made this sort of heroism less indispensable; nowadays, to take care of one's beauty is a pleasure. To go from a paraffin bath into the hands of a masseuse, from the hands of a masseuse into those of a graduate nurse who will apply a diathermic masque—or other treatments beneficial to the body as well as to the face—to enjoy the rays of the sun in the midst of winter by taking ultra-violet ray baths—nothing could be more restful, nothing more exquisite.

MARCELLE AUCLAIR

NOTE: La Marquise de Montesquiou-Fezensac—née Jacqueline Fenaille—was chosen for the photograph accompanying this article (see page 89) because she is a true type of French beauty. First, because of the smallness of her bones and the prominence of her features. Second, because, although she is not a pure type of conventional beauty, her face and head indicate great character; the forehead broad and high, the nose strong, and the mouth generous. Third, because she already has the *soignée*, meticulous appearance that is the life and soul of a Frenchwoman's charm—although she is still young, a matron in her early twenties. Her hands, her hair, her make-up, everything about her speaks of care and thought. She typifies the feeling that all Frenchwomen have; that a hair out of place, even the slightest trace of sloppiness, would be an insult to her husband, her name, and her lineage. The fact that the Marquise de Montesquiou is blond does not take away from her inherent Frenchness—it accentuates it. With her face, her poise, and her character, she could never be mistaken for any other nationality.

This is the fourth in the series of articles in which lovely women of various countries tell of the ways in which they achieve their loveliness. The last, on Japanese Beauty, appeared in the December 15 issue of Vogue.







Watch worn by bride—Hamilton LUCIA. 17 jewels. 10% iridium platinum. 44 sparkling diamonds. \$250. (The diamond bracelet is extra.) Diamond watch bracelet and wedding band supplied by Marcus & Co., New York.

1. Round models are in vogue! The ALCOTT. 17 jewels. 14k filled gold, white or natural yellow. With silk (shown) or leather cord, \$52.50. With filled gold bracelet . . . \$55.

2. The cost of a diamond-set watch need not be "out of sight." For example—let us show you the lovely TERESA. 17 jewels. 18k white gold with 8 diamonds set in platinum. \$135.

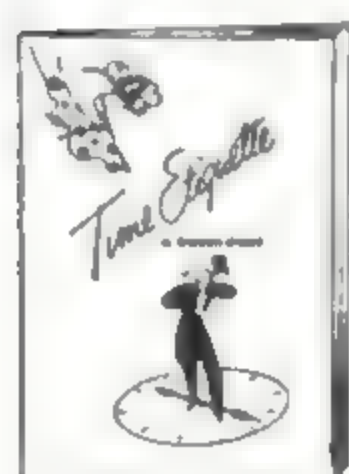
3. There's a Hamilton to fit the most modest purse. For example, the GAIL. 17 jewels. 10k filled gold, white or natural yellow. Silk ribbon. \$37.50. With filled gold bracelet, \$40.

4. Neat as a pin, almost as tiny! The SONYA. 17 jewels. 14k solid gold, in either white or natural yellow. With silk cord, filled gold fittings \$65. With solid gold fittings, \$70.

5. A new Hamilton, at a "painless price." The BERKLEY. 17 jewels. 10k filled gold, white or natural yellow. With filled gold link bracelet, \$42.50. With silk cord . . . \$40.

(Other Hamiltons, \$37.50 to \$1000)

A WATCH that is beautiful—but inaccurate—will embarrass bride or graduate every day she wears it. Unhappily, far too many women's watches are pretty little things that simply cannot tell the truth. This can never be said of a Hamilton, no matter how dainty the model. (In fact, some of our new styles are so tiny that they may seem almost frivolous.) Brides should remember that every Hamilton belongs to a family of unquestioned integrity; graduates, that every Hamilton is a trustworthy escort always. Accuracy is Hamilton's most priceless possession. No Hamilton contains less than 17 fine jewels, and no Hamilton is cased in less than the highest quality platinum, solid gold or filled gold.



**FREE TO WOMEN!** Write for a free copy of "Time Etiquette," Emily Post's valuable guide to conduct in the social and business life of the modern woman. Illustrated watch folder also available. Hamilton Watch Company, 848 Columbia Avenue, Lancaster, Penna.



**HAMILTON**





# HERITAGE

of the sea . . . Holland's very cities are built upon the sea, and canals carry the sea through her veins. Little wonder that Holland's ships and Holland's men are known the world-over for their nautical feats and maritime tradition.

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is Holland's proudest achievement—these great ships add luxury and spaciousness to Holland's proverbial cleanliness, service and delicious food. Naturally, people accustomed to good living ashore, single out Holland-America liners for their ocean homes.



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S. S. Veendam . . . " 130.

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## CIRCUS SPOT-LIGHT

(Continued from page 81) space, the sequins lose their opulence on figures reduced by distance to flying dolls. It makes us sigh a little for the country shows. Do you remember how dusty and beaten the ground is outside the big tent? How grey the grass from the stamping of feet, and how littered with paper? And how old are the legs of the leading lady, as she stands upright—one finger crooked—on the fat back of a cantering white mare?

But for pungency—and poignancy—nothing in our memory equals one small provincial circus in the north of France. The troupe consisted mainly of one family, the Branchettis. The father was the Ringmaster, the mother was the bareback rider, one daughter was the trapeze artist, another the tight-rope walker, and three sons were acrobats. The rest of the troupe included one mournful clown, one shivering little white dog who kept pulling a top-hat out of a box and using it for a purpose not originally intended, two ancient, doped and toothless lions, and one horse, spavined. Except for Branchetti Père, who was ruddy and stalwart, the Branchetti family seemed on the verge of starvation. In their faded, dusty pink and blue tights, with their hollow white faces and attenuated bodies, the boys looked like living (or dying) Picassos. Madame Branchetti rode on the single horse with the hopeless calm of one who knows she will be beaten before the day is done. And the girls seemed in terror of their lives. When Branchetti Père cracked his whip, his

children would smile a Lillian-Gish-Broken-Blossoms smile and cry, "Allez-Oup!" in reed-like voices. But the lions were too old to roar when he did that, and the little dog only shivered and stood on its hind legs, out of habit.

But perhaps—in the other extreme—that falsified the spirit of circus, too. There was too much tragedy in it. Perhaps after all, Madison Square Garden is the happier choice, where, from April 8 to May 2, Ringling Brothers plus Barnum and Bailey's Circus will put on the Biggest and Best and Most Astounding Show on Earth.

LAST-MINUTE NOTE: As a refutation of some of the forgoing observations on circus-sameness, we have just heard of the following new super-features in this year's show:

The first herd of African pygmy elephants ever brought to America. Not babies, they insist, but midget tuskers, ranging in age from twenty-eight to forty-three years.

Nio, an Anna May Wongish star on the tight-wires, whose mother may have been a Manchu princess. Anyway, that is the hope.

A new troupe—the Royal Bokaras—who do an acrobatic routine on galloping camels.

A new aerial ballet, with nearly sixty girls on swinging ladders, trapezes, et cetera, over the hippodrome track.

Gold and silver statuary groups (those marvellous solemn clusters of ladies and horses), back again after a year's absence.

## DESIGNS FOR DRESSMAKING



Here you meet the spring's creative urge: clothes! Turn back to pages 98 and 99 for fuller details. Designed for sizes: S-3887, in sizes 14 to 40; 434, in 12 to 20, 30 to 38; S-3886, S-3885, 435, in 12 to 40; 437, in 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 141.



# AROUND THE CLOCK WITH NATIONAL DISTILLERS

## Your Guide to Good Living

IF YOU want a safe and sound guide to good liquors you can rely upon the one presented here and made up exclusively of some of National Distillers brands. From it you can choose the ryes, bourbons and gins to mix into delicious cocktails . . . the wines suited precisely to each dinner course and your individual taste . . . the liqueurs,

brandies and cordials invite friendliness and well-being after the coffee. From this one source you can make the widest selection in variety, age and price—and always be sure of quality and value. Experience will prove it is to your advantage and enjoyment to serve National Distillers brands upon every occasion.

**GIVE YOUR GUEST WHAT HE WISHES**

**For Cocktails AND PUNCHES**

Martinis  
GILBEY'S DISTILLED GIN\*—90 Proof

Manhattans  
OLD OVERHOLT†—100 Proof  
Straight Rye Whiskey  
Old Fashioneds  
OLD CROW Brand—93 Proof  
Straight Bourbon Whiskey  
4 years old  
Sherry  
DUFF GORDON  
(Alcohol 21% by volume)

Punches  
RED HEART JAMAICA RUM  
90 Proof

**For the DINNER COURSES**

TEYSSONNIÈRE SAUTERNE  
(Alcohol 11.5% by volume)  
De MARCILLY BURGUNDY  
(Alcohol 14% by volume)  
LANSON CHAMPAGNE  
(Alcohol 13% by volume)  
COCKBURN PORT  
(Alcohol 21% by volume)  
COSSART GORDON MADEIRA  
(Alcohol 18.4% by volume)

**For Liqueurs**

MONNET'S COGNAC BRANDY  
82 Proof  
DeKUYPER'S  
APRICOT LIQUEUR  
74 Proof  
DeKUYPER'S CUPERA  
80 Proof  
DeKUYPER'S CRÈME DE CACAO  
60 Proof

**After Dinner**

Blended Scotch Whiskies  
BLACK & WHITE—BUCHANAN'S LIQUEUR  
Both 86.8 Proof  
Straight Rye Whiskey  
MOUNT VERNON†—100 Proof  
Straight Bourbon Whiskies—100 Proof  
OLD TAYLOR†—OLD GRAND-DAD†  
Blended Irish Whiskey—90 Proof  
OLD BUSHMILLS Brand

**NATIONAL DISTILLERS**

\* Distilled from 100% American Grain Neutral Spirits

† Bottled in Bond under U. S. Government supervision





*"Upstairs..  
Downstairs.."*

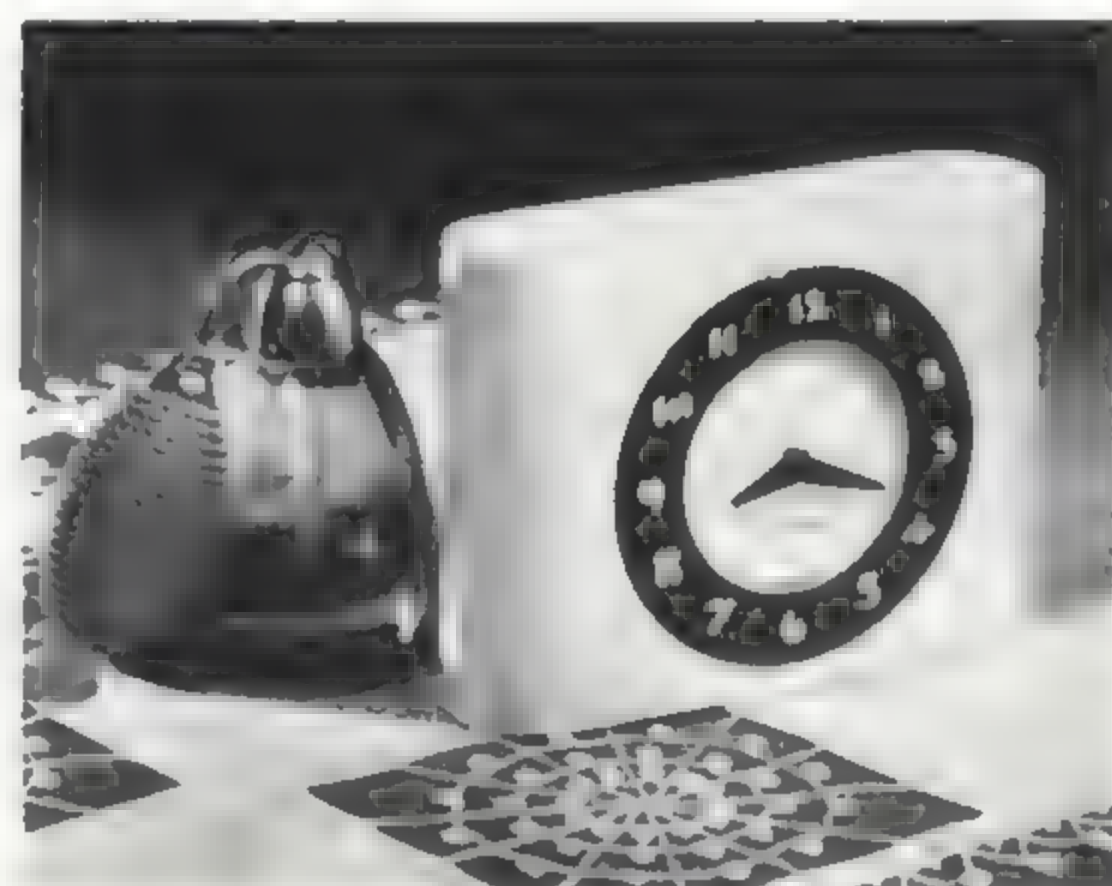
**in my lady's chamber"**

**A** CLOCK in every room! Or, as a modern Mother Goose would have it, "Upstairs, downstairs, in my lady's chamber." That's an *essential* in practical decoration. "How wise! How right!" you'll exclaim . . . once you see what Seth Thomas has done to the styling of clocks. And, logically, how wise and right were the decorators of House Beautiful Magazine when they selected Seth Thomas for Bride's House. Just look . . .

### CLOCKS FEATURED IN BRIDE'S HOUSE\*



**"In My Lady's Chamber."** Breathing the spirit of early New England—the WINDSOR. New russet tone maple finish. Mirror in front panel. 8-day movement. (With self-starting synchronous electric motor, it's called the RUTLAND.) 8 inches high. The price is . . . \$9.95.



**In the Dressing Room.** A smart touch on any dressing table—the DU BARRY. You can choose the color that matches your decorative scheme—light ivory, dull black, or Chinese red. Etched dial. Unique, modern hands protected by convex glass. 3 3/4 inches high. 8-day movement. \$6.95.



**In the Breakfast Room.** For this spot the decorators chose, appropriately enough, the MATIN. Stars and base of brushed gold plate, with ivory Catalin disc. (When stars and base are of silver, disc deep blue, it's the TWILIGHT.) 5 1/2 inches high. 8-day movement. Price, \$9.75.



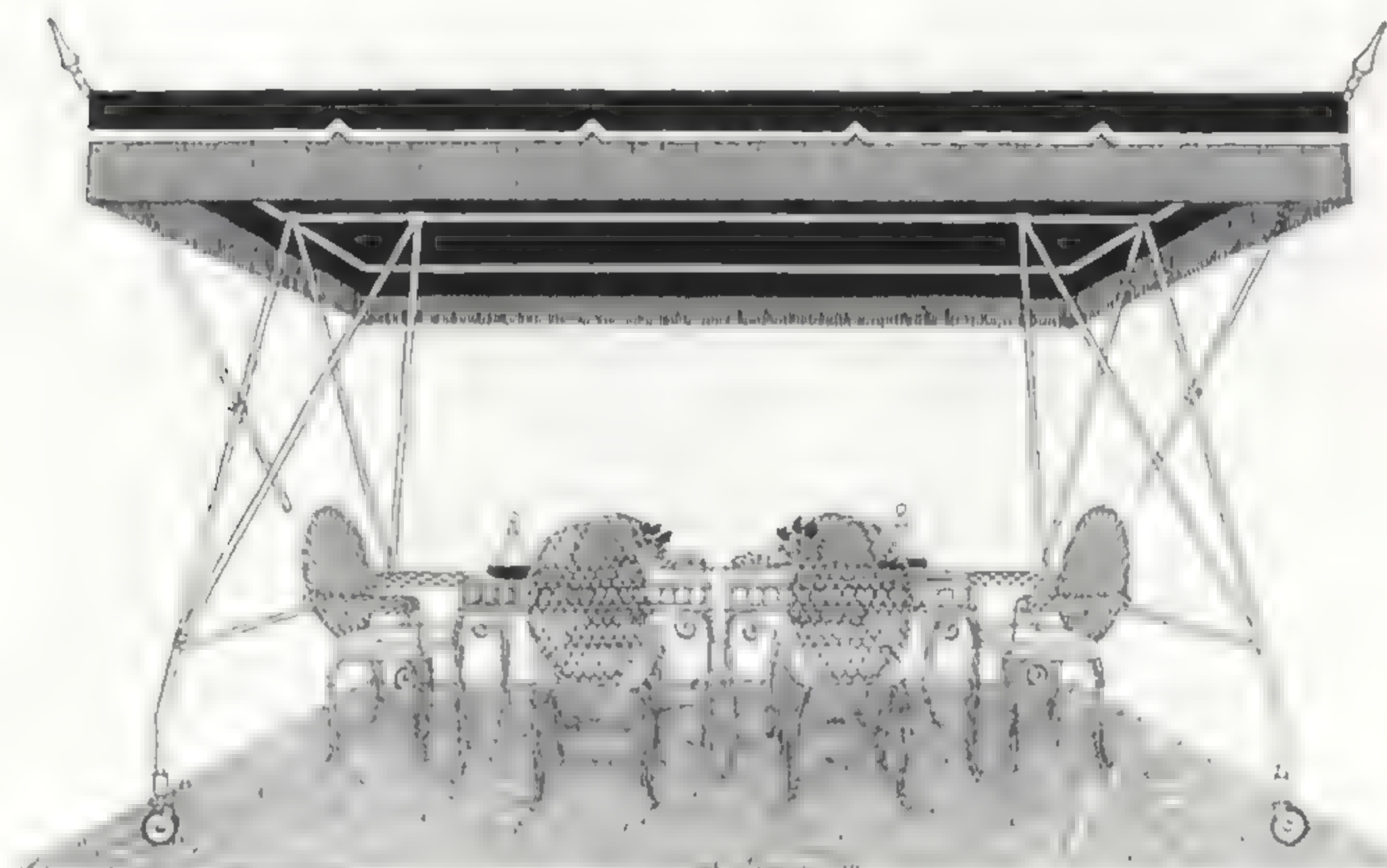
**In the Library.** Gracefully unobtrusive, as a clock in a library should be—the VOGUE. Hand-rubbed walnut. Exposed gold-plated dial ring. Unique gold-plated hands protected by convex glass. 3 9-16 inches high. 8-day movement. And the price—believe it or not—is only \$5.95.

## SETH THOMAS

*Makers of fine clocks for more than a century*

**\*P. S.** In fact, besides the clocks shown, Seth Thomas models also graced the solarium and the bar. There's even a Seth Thomas Metronome on the piano in the living-room. Sorry we haven't room to show them all to you. However, see these and other new models, ELECTRIC or SPRING WOUND, at your local jeweler's or department store. Seth Thomas Clock Company, Thomaston, Conn.

## HELP SERVE YOURSELF



This is a more complete view of the iron furniture group in the photograph on page 97, showing the movable awning and well-proportioned chairs

(Continued from page 96) for self-service, because keeping glasses filled takes so much of a waitress' time. Mexican glass jugs and pitchers and raffia-covered bottles are nice and inexpensive solutions. Or perhaps you were perspicacious enough to collect a pair of wooden pitchers when you were last in the French countryside, and, if so, you will find them superb for this type of luncheon.

There are some particularly smart versions of the all-embracing casseroles in blue or green that are equipped with their own cork plaques, so that you can leave them blazing hot on a side-table for a help-yourself second serving, or even for the first, for that matter (these are also from Alice Marks). A handsome new platter made of untarnishable Danish metal is another gem for simplified service, because it is made in three compartments for meat and separate vegetables. This inspiration comes from Betty Junger's shop on Fifth Avenue, and it is shortly to be reproduced in both plated and sterling silver. Incidentally, this is a versatile piece that can also be filled with fruit and flowers to serve as a centerpiece when it isn't being a platter.

There are several noteworthy ideas to be observed in the setting we arranged for the county fare on page 97. The glass-topped white iron tables themselves are an innovation, being twins, used together or apart according to your plan of service, and the orange awning that shelters them can be wheeled about to any part of the terrace. The white wire hors-d'œuvres baskets are fitted with little glass dishes and have handles for convenient passing. There should always be two such dishes for this form of service, so passing isn't complicated. The little white leaves that hold the butter-balls were really designed as ash-trays, and there is a long leaf to go with them for cigarettes, which is also perfect for celery and relishes. The little crystal butter-knives are a nice note out-of-doors (Alice Marks), and the white Lenox china salt dishes and pepper shakers, primarily intended for breakfast trays, are right with the light feeling of the setting (Olivette Falls).

The silver on the table is a classic design, but below we show you two important designs that are of special interest because they have recently made their debut at the jewellers'.



ANDERSEN

- There is a definite current trend towards ornamental, impressive motifs in silver, as exemplified by R. Wallace's "Sir Christopher" (left)
- "Eventide." Gorham's newest design (above, right) interprets a simple pattern in a formal manner, making it suited to varied table-settings



# Only an Expert with a Magnifying Glass Could Detect

That The Color of Your Cheeks Wasn't *Natural* Color, This New Way—  
The Rage of All France!



9 A.M. You apply it before your own mirror—and get a perfect and even color.

5 P.M. It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day.



## You Make Up, Too, Only Once a Day...Yet Are Perfectly Made Up All Day Long!

You apply it in the morning, in the even light of your own dressing table, where you can *see* that it's on properly, evenly—and of just the right tone to bring out your best points. And it *stays* just that way all day long, no matter what you do—even after a dip in the pool!

It's an utterly new idea in cheek make-up that's the rage of all Paris. The creation of Louis Philippe—world-famed colorist—whom the women of France follow like a religion.

It forever ends constant making up, during the day, in deceiving lights where you haven't a chance to know *how* you really look. And—it blends so perfectly into the skin that only an expert

with a magnifying glass could detect that you even used a make-up to give color to your cheeks.

### What It Is

Nothing just like it has ever been developed in a rouge. Hence its amazing results. So amazing that virtually every exclusive beauty shop in America and France today uses this method in cheek make-up.

It's an exquisite *cream rouge* called ANGELUS ROUGE INCARNAT. And because it is a cream rouge, it puts subtle color directly *into* your skin, not merely on the surface like a powder rouge. Thus it provides a *natural color that's really a part of your cheeks*. It goes INTO the skin and

STAYS there—soft and subtle, absolutely undetectable!

Try it just once and you'll never again go back to the uncertainty, artificiality and bother of a powder rouge compact. On every side women are quitting powder rouges for it.

### Colors That Match Human Blood Tones

It comes in tones that match every complexion, eye-color and hair. Colors blended by Louis Philippe to tone exactly with the

warm, natural color of the human blood—and thus to end all artificiality, cheapness and unnaturalness in make-up.

You can use it on both your *lips* and *cheeks*, too. And thus gain a perfect color harmony. It comes in little red boxes, about the size of a quarter, and costs only a few cents. All drug and department stores have it with complete color charts to guide you to a happy color choice. Risk a few cents for a box and try it. You'll be amazed at what it does for you.

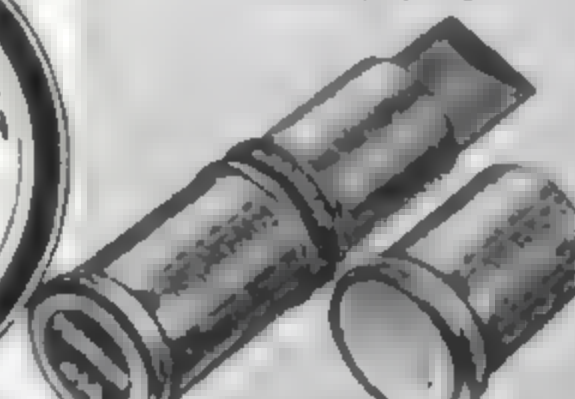
Angelus Rouge Incarnat

IN THE LITTLE RED BOX

•FRAMBOISE •SUN ORANGE  
•POPPY •LIGHT  
•PANDORA •MEDIUM



LOUIS PHILIPPE  
ANGELUS LIPSTICK



IN SAME  
COLORS  
FOR A  
PERFECT  
COLOR  
HARMONY

BOTH BY LOUIS PHILIPPE—WORLD-FAMOUS FRENCH COLORIST



*Artist Model*\*

BY AMERICAN LADY



*You Asked for an All-in-One with a Detachable Brassiere*

**THAT'S ARTIST MODEL  
AND THAT'S WHY IT'S DIFFERENT**

★

You want an all-in-one for the sinuous, uncorseted look that fashion demands. But, being fastidious, you want a fresh brassiere every day. ARTIST MODEL is the answer. It's an all-in-one, as you can see. *But the brassiere comes off!* \$6.50 to \$25 is all it costs. Extra brassieres, including evening styles, from \$2. Whatever your figure-type you'll find an ARTIST MODEL, designed just for you, at better shops.

AMERICAN LADY CORSET COMPANY, Inc. • 148 MADISON AVE., N. Y.

\* Reg. U. S. Pat. Off.

*Many Artist Model foundations have Talon fasteners*

## TURNED OUT BY HAND



Ribbon, rather than yarn, gives a new and intriguing texture to the hand-knitted spectator sports dress at the left. This ribbon knit is in smoky French-blue, with the blouse short-sleeved and high-necked, and the skirt very slim and straight. To be had from Mrs. Farley; Martha Weathered; and from Bullock's-Wilshire



Right: For your country tweeds and man-tailored suits, a hand-knitted shirt of white thread—cool and sheer as mesh. The shirt-bosom front is topped by a high and masculine collar, and the sleeves repeat the theme with pearl cuff-link buttons. To be had from Mrs. Farley; Martha Weathered; Bullock's-Wilshire



Left: A hand-knitted suit that looks as smart shopping in town as climbing into a station-wagon down on the Island. The jacket is in beige, black, and white; the skirt is dead-black. And the blouse, shown in the photograph above is a perfect complement to the suit; Mrs. Farley; Martha Weathered; Bullock's-Wilshire

NELSON



# Could anything but a movie camera do him justice?

**H**OW long can you keep him still? For two seconds, perhaps—while some new marvel of the marvelous world holds him spellbound. Then—he's off; in action, again, from his pink toes to his waving crest of hair.

Can anything but a movie camera really picture that wonderful play of life that makes your baby the most fascinating thing in the world?

Get him in action. Get him laughing, playing, creeping, toddling, *living*. Every year you'll come to prize such a record more and more.

Eastman's finest home movie cameras—Magazine Ciné-Kodak and Ciné-Kodak "K"—make it the simplest thing in the world for anyone to take movies.

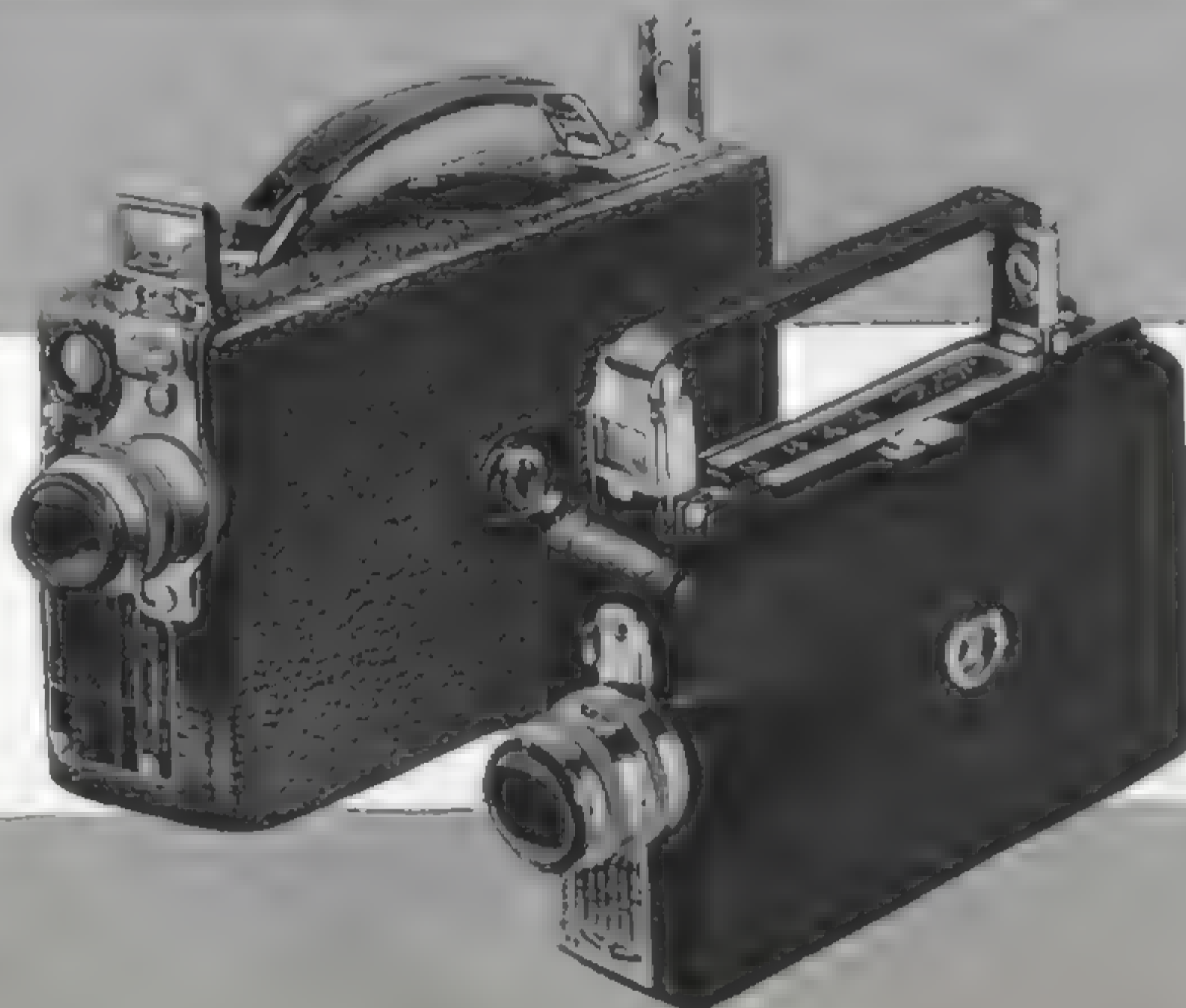
## FULL COLOR KODACHROME

These 16 mm. cameras give you either black-and-white or color movies. For full, vivid color—just load your camera with Kodachrome, Eastman's wonderful new color film. No fuss, no extra equipment, simple as black-and-white.

Drop in at your dealer's—let him put these cameras through their paces for you. He has some great reels to show you . . . Eastman Kodak Company, Rochester, N. Y.



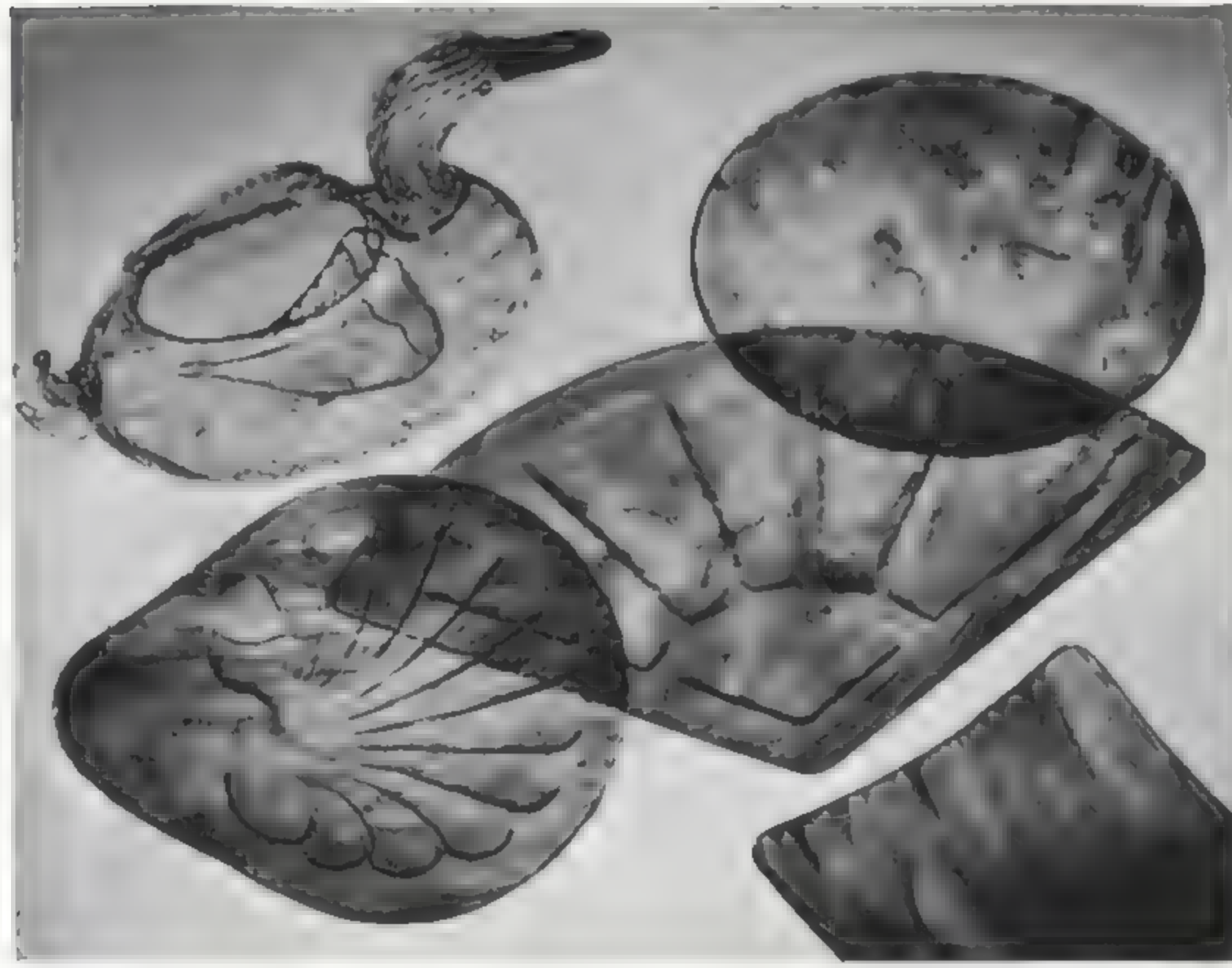
● CINÉ-KODAK "K" is the world's most widely used home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a button. Performs beautifully for the beginner, and as your skill increases, responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With f.1.9 lens, \$112.50; including case, \$125.



● MAGAZINE CINÉ-KODAK loads in 3 seconds. You don't touch the film. It comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast f.1.9 lens, \$125; including carrying case, \$137.50.



## SHOP-HOUND TIPS



NYHOLM

The clear glass duck, with blue beak, could hold fruit or flowers; Pitt Petri. And the tortoise-shell glass hors-d'œuvre dishes are new and decorative; Hammacher Schlemmer

(Continued from page 102) Garden spigots, left to themselves, are by no means things of beauty. But Pitt Petri has brass faucets, shaped like animals, which are definitely decorative. If you're particular how you look while turning the sod you should wear one of Altman's new three-quarters length smocks. They're made of Liberty silks and lawns and also of several good coloured rayons.

- You don't know half the joys of life outdoors if you haven't the Electricide Veranda Lite, an infernal machine disguised as a porch lamp. When mosquitoes, spittle bugs, moths, corn-stalk borers, and other flying pests respond to its phototropic appeal, and blunder into the bars, they are promptly electrocuted. (But it won't electrocute inquisitive mortals.) It's made in several sizes, of bronze or enamel, and costs from about \$10 at Abercrombie and Fitch. Guests at garden-parties often are left stranded with empty cups and plates. Abercrombie and Fitch has painted iron sticks, shaped like shepherd's crooks, which pierce a small wooden tray. Plenty of these jabbed into the ground during a party would lighten the guests of their burden. (About \$3.50 each.)

- Round the house at a gallop: coarse hand-loomed peasant linen table-cloths, decorated with a bright blue design, husky-looking blue horses, and green, blue, and red Tyrolians. (Lanz of Salzburg, 25 West Fifty-Second Street.) The Mayhew Shop has a new batch of Italian pottery that includes dinner- and tea-sets, oyster-white and painted in a modern style, with scenes of rural gaiety. (A dinner-set for eight costs about \$50.)

Macy's has knives and forks with square, unstained maple handles and stainless steel blades. (Six knives and six forks cost about \$24.) If you don't want to serve wine in the bottle, but still want to be informal, Gambinossi (538 Madison Avenue) has green glass bottles, reminiscent of Chianti bottles. The covering is made of twisted palm leaves (it's called the Sardinia weave), cream coloured, with a slight design in colour. Then there's a glass jug, the metal top of which has a glass tube

for ice, which keeps the contents cool, but unpolluted by water. (Hammacher Schlemmer, about \$5.) The same shop has a Chase electric food warmer, round, and very simple, and of copper for a change. (About \$12.50.)

Scandinavia contributed some lamps, in natural woods, hand-turned, and decorated with a raised design. (Rena Rosenthal, about \$16.) Carole Stuppell has something new in finger-bowls: of glass, with a circular ribbing, like that on match bowls. They're heavy and made in several pale colours, as well as plain glass. (About \$15 a dozen.) An amusing idea is the pottery bowls, shaped and coloured like a tomato, in which you serve (you've guessed it) tomato soup. (About \$18 a dozen.) Pitt Petri has a good-looking extra table with two fitted trays on top of water-proofed dura-leather. The table is painted off-white with an antique crackle, and is also made in walnut. (About \$25 each.) And enormous bolster-shaped down cushions covered in coarse lime-yellow linen have a Maypole twist of wine-coloured wool. These cost around \$18 at Taylor and Low (758 Madison Avenue), who always show ingenuity in making country cushions.

- It is with little hope of gratitude that I devote this paragraph to kitchen equipment and gadgets that will mean a saving of time and wear and tear on fingers and thumbs. (Things for which your cook, confirmed enemy of progress, doubtless has a bland disregard.) Macy's has a small machine for slicing vegetables and shelling pease, which answers both of the above-mentioned requirements. (About \$1.85.) Also from Macy's: an aluminum saucepan with a lid like the top of a pepper-pot, enabling you to strain the water out of vegetables without removing the lid, to swivel it round further, and stir the contents of the pot, or pour them out. (In two sizes, about \$2 and \$3.50.) If you belong to the steam-cooked vegetable school of thought, you'll be delighted by Lewis and Conger's aluminum Health Cooker, which has a removable compartment with three sections in which you cook three vegetables at the same time. The lid has (Continued on page 120)



- A bit of Margot in the smart neckline—the chic and charming swing of the cape that buttons on with saucy pompons...Doff the cape—with a gesture—and reveal a two-piece dress of frill boucle delicately fashioned in tranquil tulip color tones. It goes anywhere—any time—any place. We invite you to see more of *Lampl's* simulated hand-knits at important stores everywhere.

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# The Dawn of a Great Beauty Discovery!

Now Science gives you the benefits of  
**"Filtered Sunshine"**

in Woodbury's Facial Soap  
 to bring new Loveliness to your Skin



STEICHEN

Bathe in "FILTERED SUNSHINE"  
 ...for all-over Skin Loveliness

© 1936, John H. Woodbury, Inc.

NATURE endows the Sun with numerous rays. Some of these rays burn and destroy the skin; others help to enhance its loveliness.

At last a way has been found to irradiate the gentlest qualities of Sunshine into one of the ingredients of the world-famous Woodbury's Facial Soap.

Now, Winter or Summer, every time you wash or bathe, Woodbury's is ready to give your skin the glorious benefits of this kindly Sunshine element.

*Now a finer Beauty Soap than ever!*

The world has long waited for the benefits of Sunshine in Soap! Today this great achievement is here! Here to stay...in the beauty soap that women everywhere cherish as an aid to skin loveliness.

You know Woodbury's Facial Soap! The way its tonic lather helps to correct the common skin faults...brings radiant bloom to the complexion. The half-century record of this world-famous soap is written in bold letters in the annals of dermatology! In test after test, Woodbury's has proved its superior benefits for the skin!

#### *New Discovery of Science*

How fitting then, that a great discovery has contributed the qualities of "Filtered Sunshine" to this recognized beauty formula!

Everyone knows that Sunshine in careful measure, is a

natural skin beautifier. And now by a marvelous new process, exclusive and patented, the useful rays are irradiated into an ingredient of Woodbury's Facial Soap, which is readily absorbed by the skin. An important scientific work, by Woodbury skin scientists and a leading university!

Now the identical formula which produced such amazing results in the International Half-face Tests brings you the benefits of "Filtered Sunshine" in every cake!

*Formerly 25c—  
 Now only 10c a Cake*

Today the same full-size, long-lasting cake of Woodbury's that for years sold at 25c, is only 10c a cake! Now with its added Sunshine element, use it freely for your beauty bath, and to make your complexion "A Skin You Love to Touch"!

You can get the new Woodbury's at toilet goods counters, and at the better grocers.

#### **EXCITING MONEY-BACK OFFER!**

Try the new "Filtered Sunshine" Woodbury's on these generous terms! Buy 3 cakes. Use 2 full cakes. If you're not convinced that Woodbury's is the finest soap you've ever tried, do this:

Mail to us, any time before May 31, 1936, the unused cake in its wrapper (seals unbroken), and the wrappers from the 2 used cakes. Tell us why Woodbury's did not suit you; also the amount you paid for the 3 cakes. We will then refund to you the full 3-cake purchase price, plus postage.

*John H. Woodbury Inc.* 1064 Alfred Street  
 Cincinnati, Ohio

Hear Paul Whiteman, N.B.C. Coast-to-coast Network, every Sunday evening, 9:45 Eastern Standard Time.

Now more than ever for "THE SKIN YOU LOVE TO TOUCH"



**NOW 10¢**  
 formerly sold for 25¢



To make figures lovelier



V-Flex

FLEXEES NEWEST TRIUMPH

The back is cut vividly low—yet skillfully erases rolls and bulges in shoulders and back...completely flattens the diaphragm...holds the bust round, firm and high. V-FLEX gives you a graceful slender silhouette and a smooth line under your sheers and chiffons. In Twin-Control for the average figure — and Super-Control for the maturer figure. At all good stores, \$8 to \$29.50. Artistic Foundations, Inc. 417 Fifth Avenue, New York City.

**FLEXEES**

TWIN AND SUPER CONTROL

The world's loveliest foundations



BEATON

The trick cocktail rack, which, reversed, becomes a tray with everything still upright. The magazine rack is of glass and chromium, with glass handles; Carole Stupell

## SHOP-HOUND TIPS

(Continued from page 118) a removable weight so that the steam can be kept in, or let off, as desired. (About \$3.) Lewis and Conger has a Pyrex dish (are you listening?) that has a detachable metal handle; the idea is that you thus avoid picking up a red-hot dish. And remember that Hammacher Schlemmer has kitchen trousseaux that include practically everything (except the kitchen stove) and cost from about \$88 (with 119 items) to about \$250 and 220 items. Without comment: Macy's has paper linings for garbage-cans (seven for about ten cents) called Garb-o.

• Do you sometimes dream of fire and take it as a portent instead of a simple Freudian complex? If so, you should by all means have a fire chain ladder within easy reach. These are made from twenty to sixty feet long and are contained in metal boxes, which are securely fastened to the floor under the window. In case of fire, you swing the ladder out of the window—and shinny to safety. (Hammacher Schlemmer, from about \$19 to \$35.)

If your passion for telephoning isn't assuaged by merely calling up your friends, why not have an inter-house system installed? It's often convenient to be connected by telephone with the garage or the gardener's cottage. A two-station system that operates at a distance up to one thousand feet costs

from about \$12. The telephones are small and neat, and the system works on dry-cell batteries. This comes from Hammacher Schlemmer, and also a device calculated to improve the nerves of your domestic staff. It's the musical electric gong. Instead of visitors announcing their arrival with a shrill blast, this bell emits one charming chime. (There are several from which to choose.)

• If fate ordains that you spend the summer in the city, I trow you have a garden, or a penthouse roof. And if your attempts to make it a bower of flowers have not been remarkably successful, you should call the Hawthorne Flower Shops, 286 West Eleventh Street, and get Mrs. Wells to the rescue. At the sight of a bleak, barren patch of earth surrounded by four walls, and facing north, she will not turn a hair. And if you want proof of her ability with northern exposures, you should ask to see her own garden.

She likes to give town gardens a green background of permanent shrubs and trees, such as Lombardy poplars, dogwood, apple-trees, japonica, flowering almonds planted when in bud, with space for flowers and potted plants that can be changed seasonally. A gardener will come once or twice a week and keep it shipshape. Mrs. Wells believes in gardens being in keeping with the character of the house, and she has a collection of formal-looking tubbed plants apparently designed by Nature in anticipation of stark modern fashions: the *Ficus altissima*, which has a smaller leaf than the *Ficus pandurata*, the rubber-tree with the fiddle shaped leaves; the *Euphorbia Abyssinica*, a cactus related to the South American variety from which the natives obtain poison for their darts. And give thought to the night-blooming cereus that (Continued on page 134)



HYDOLM

A foot-scraper with removable brushes for country doorways. Obtainable with hunting-dogs and various realistically portrayed animals; Olivette Falls



# Invitation

## TO A FINER WAY OF TRAVEL



Chrysler Airflow Eight Sedan

### PERHAPS YOU HAVE BEEN MISSING SOMETHING RARE AND FINE



THE AIRFLOW CHRYSLER stands before you. We ask you to step in . . . to measure it in terms of what it can contribute to the luxury of your life.

Here is an oasis of rest and comfort in the busy activity of your days . . . a delightful way to get from here to there . . . in roominess that banishes crowding and crushing . . . with smoothness that pays no attention to the kind of road.

You ride in greater security . . . because you ride *inside* the frame. You are safeguarded by the world's finest, genuine, hydraulic brakes. You have the magic of Chrysler's Auto-

matic Overdrive<sup>†</sup> to further your sense of effortless motion . . . you can cruise across the country with a loafing engine . . . you'll have to experience that to learn just what it means.

Beneath the fascinating modern exterior of the Airflow Chrysler is a carefully engineered plan to remove all of the previous discomforts from motoring . . . to achieve the world's first fatigue-free car.

How well we have succeeded is made clear by the comments of owners . . . the most enthusiastic owner group in the world.

So we invite you, too, to ride in an Airflow Chrysler . . . to see if perhaps you have been

missing something you would like ever so much to enjoy!

☆ CHRYSLER SIX . . . 93 horsepower, 118-inch wheelbase, \$760 and up.

☆ DE LUXE EIGHT . . . 105 and 110 horsepower, 121 and 133-inch wheelbase, \$925 and up.

☆ AIRFLOW EIGHT . . . 115 horsepower, 123-inch wheelbase. All models, \$1345.

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☆ AIRFLOW CUSTOM IMPERIAL . . . 130 horsepower, 137-inch wheelbase, \$2475 and up.

<sup>†</sup>Standard on Airflow Imperial. Available on all 1936 Chryslers at slight additional cost.

All prices list at factory, Detroit; special equipment extra.

**6% Time Payment Plan** . . . Ask for the Official Chrysler Motors-Commercial Credit Company 6% Time Payment plan. Available through all Chrysler Dealers.

**Chrysler's on the Air! . . . Big Star Program . . . Every Thursday, 8 P. M., E. S. T. . . . Columbia Network. You're invited to listen.**



"Madge certainly has the best of everything  
... I love her silverware ..."

IT'S *Sterling Inlaid*™



● Such a small item for those who want the best in silverplate—the trifling extra cost of Holmes & Edwards Inlaid. But so important when it comes to lasting service, for this fine silverware is made to endure; to retain its beauty through the years.

Naturally this highest quality silverplate offers you the utmost in design. Among the six lovely patterns, you are sure to find the one you want—and you'll prize it always.


Six tea spoons, \$4.25. Service for Six, under the Quantity Purchase Plan—\$32.75.

Your Authorized Dealer will be glad to show you these lovely patterns: Guest-of-Honor, Masterpiece, First Lady, Century, Napoleon, Charm.

**IS** The quality mark of the International Silver Company, Meriden, Connecticut

**HOLMES & EDWARDS** *Inlaid*™  
*Something more than plate*



that's what wears the back of the bowl and handle every time silverware is used. And that's why Holmes & Edwards is sterling inlaid.  Before plating, blocks of sterling silver are invisibly inlaid at these two wear points of the most used pieces. This is a guarantee of lifetime beauty.

REG. U. S. PAT. OFF.

## PROPS FOR SUMMER



NELSON

Left: New French earthenware for informal buffet suppers in the country. On the pale cream surface of these plates (in three sizes) amusing Austrian hunting-scenes are painted by hand in the bright colours befitting the glory of the chase—view halloo! The borders are all in brown. Macy's has the plates



Straight through dinner you'll keep discovering these enticing hand-painted vegetables at the bottom of your plate or soup bowl. They stand out in bright relief against the white of the crude provincial Italian earthenware, banded in green. In this group, there are also cups, tureens, and salad bowls. Macy's



NYHOLM

Glass from California—blown by the Crystalite Company from designs by Dorothy Thorpe, executed by Mexican boys. The big shallow oval bowl and the plate are from Gump's in San Francisco; the magnolia tray and nest of frosted bowls from Bullock's-Wilshire in Los Angeles. The waste-basket is from Gump's in Honolulu and San Francisco



## PROPS FOR SUMMER

(Continued from page 93) Iron "conversation groups" are very popular this season. The one shown on page 92, from W. and J. Sloane, is not only charming, but small enough in scale to be used in any convenient corner of the veranda or garden. Olivette Falls has a "conversation lounge," a sort of cushion-covered *chaise longue* with a back and one arm on each end, the arms being on opposite sides. Many tables have umbrellas accompanying them. Elsie de Wolfe shows a round iron table with a huge painted tin umbrella over it, wide enough to shelter not only the table, but the iron chairs with seats of woven water-proof tape.

There are all sorts of glass-topped tables at the Mayhew Shop; many of them have blue glass, with flower-pots or vases underneath. And there are innumerable flower-stands, double and triple-tiered, with or without glass tops. The old-fashioned rocking-chair has reappeared in a modern iron version, with water-proof canvas cushions. And tall iron candle-stands, with hurricane chimneys, to light outdoor dinners.

The latticed iron furniture Tommi Parzinger designed for Rena Rosenthal, shown on page 93, has enormous character. Drink- or tea-wagons, separately tiered stands for plants, strongly designed wall-lamps, a dining-table, or any separate pieces may be ordered in this design, in various colours.

Colwell uses iron mesh in his oval chairs and introduces a new feature by making two glass-covered tables that can be used separately or pushed together to form a dining-table for six or eight. It is shown on page 97.

Decorative for an enclosed breakfast room are the chairs and oval glass-topped table at the Arden Gallery, made of wire that looks like brass. Or the aluminum furniture with backs and seats made of brass strips—shellacked so that they don't need polishing.

Abercrombie and Fitch have some small tables topped with that green glass that is so hard to find. And their black iron furniture, shown on page 93, has the delicate beauty of old Southern grill-work.

### BAMBOO FURNITURE

Although colour is new for iron furniture, the wicker type of furniture (of which bamboo is the newest, often combined with French cane) is best in its natural hue. W. and J. Sloane have all sorts of new bamboo pieces: breakfast tables, card-tables, and those useful little nests of tables and wagons for cocktails and tea. Some have glossy, bright-coloured micarta tops, others have plain or blue glass. For cushions, there is a new Permatex you can scarcely tell from glazed chintz, except that showers don't faze it.

Elsie de Wolfe has a distinguished collection of simple, varnished bamboo furniture with Venetian-red water-proof linen cushions, comfortable without being oversized. They are shown under a portable awning, with a bamboo-covered metal frame, in the same Venetian-red fabric. Well-equipped bamboo bars on wheels, called Ethiopian carts, appear at Ovington's; and mattresses that roll up into compact

holders, to be carried from garden to beach, at Hammacher Schlemmer.

From Kowloon, across the bay from Hong Kong, comes the real Chinese bamboo and rattan furniture imported by Gunn and Latchford, essentially practical and smart in its natural colour and sturdy native models. They have chairs and tables of rattan, with the black woven markings and rough-looking unvarnished bamboo seats that are actually used by the natives.

The Arden Galleries' Covered Wagon furniture—ininitely more comfortable than its namesake—is another answer to the garden-furniture problem. There's a "sun-bonnet" chair in which you could spend a whole summer's day with pleasure, no matter how glaring the sun. It has wheels, and handles in back; the sun-rest chair to match may be added to it to make an extra-long *chaise longue*. In the same group is a long seat with the "covered wagon" top protecting all but one side, making a shady retreat from wind, as well as sun. Also at the Arden Galleries is some very light hickory furniture that wheels effortlessly about the garden; and an engaging upside-down chair, like an English tub-chair, you can turn over if the seat is wet with rain. This is made of wood, or aluminum and brass, and is perfect for exposed terraces or verandas. Wood furniture, in its natural, weathered colour, is being developed by many of the most advanced designers.

### SUMMER CARPETS

Following the trend toward bolder patterns and surfaces in fabrics, country-house carpets show tweed-like patterns and colourings. Green and beige, brown and fawn, pinkish orange—all these appear in textures that combine knotted and straight piles in a tweed effect. The familiar woven hemp rugs are still plaid in design, but the plaid is larger and brighter than ever saw Scotland. A luxury, but a justifiable one, is a hand-knotted rug that is especially designed in any shape. One such rug was designed to fit around a pair of beds. The background of this was in pale tooth-paste pink, with striped borders and dusty violet flowers scattered at strategic points.

Using the traditional hooked rug as a base for her modern hand-made wool rugs, Frances Miller gets beautiful uneven effects by shearing the loops in spots and leaving them uncut in others. This method produces patterns on several levels and is particularly successful in monotone carpets. Mrs. Miller will show you plaids, subtle or bold in colouring, and a pattern called "Seawave," in closely harmonizing beiges or blues. Blocks of narrow, horizontal stripes, dark red and cream, or blue and cream, make another effective country pattern.

Straw matting for country-house bedrooms is slowly coming back into its own. Jones and Erwin have this, not only in the usual and useful natural straw colour, but in checked and plaid patterns. Another practical and comparatively inexpensive floor covering is the sturdy cowhair carpeting; it is to be had only in a narrow width, but the colours—including a soft grey-green and warm beige—are charming.



If perspiration  
were a  
tiger...



—you'd jump to protect yourself from its ravages! Yet the insidious corroding acid of perspiration can destroy the under-arm fabric of your dresses as surely, as completely, as the scarifying claws of a tiger's paw!

Answers to thousands of questionnaires revealed the astounding fact that during the past year perspiration spoiled garments for 1 woman in 3! What appalling wasteful extravagance, when a pair of Kleinert's Dress Shields would have saved any one of them at trifling cost.

And this *surest* form of perspiration protection is now the *easiest* also! Kleinert's Bra-form is a dainty uplift bra equipped with shields—always ready, *without any sewing*, to wear with any dress at any moment. A supply of two or three solves the perspiration problem for the busiest woman and they're as easily swished through the nightly soapsuds as your stockings and lingerie!

Just ask for "Kleinert's" at your favorite notion counter—shields, 25¢ and up; Bra-forms, \$1.00 and up.



**Kleinert's**  
T. M. Reg. U. S. Pat. Off.  
**DRESS SHIELDS**



\* Sani-Scant  
is a "MUST"

for young moderns

● Comfort, convenience, and confident security are yours in a Sani-Scant. This tiny, figure-fitting pantie has pinning-tabs properly placed for comfort, and an adequate protective panel—both skilfully concealed in a well-cut, daintily-made bit of lingerie.

Ask for Sani-Scant at your favorite notion counter—it's Kleinert's very newest contribution to that welcome peace of mind which can come only with "guaranteed protection". Sani-Scant is *modern*—cut to fit smoothly over present-day figures and under present-day frocks.



P. S. She's wearing a Kleinert's Bra-form also—that clever little uplift bra equipped with Kleinert's Dress Shields—*guaranteed* to protect your frock not only from moisture but from friction and underarm cosmetics as well.



**Kleinert's**  
\*T. M. Reg. U. S. Pat. Off.



## PROPS FOR SUMMER



Top: Nancy McClelland's Regency wall-paper border.  
Left: Roses flaunting on a green trellis; Harriet Bryant.  
Right: Boldly curled ribbons; Katzenbach and Warren

"ALL AMERICAN." Slim Bradley sweater-top dress, knit in Zephyr, with metal stud buttons, just like His. Long sleeves for windy spring days. Six "fairway" colors, each with a startling bright scarf and dark suede belt. . . . Also a short-sleeved model in pastels.

FASHIONED BY

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At fine stores everywhere  
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GREGORY'S . . . Oak Park  
BRADLEY • Delavan, Wis.

(Continued from page 123)

**WALL-PAPERS:** There is a great trend towards highly-patterned walls; borders and designs of an old-fashioned sort, but modernly treated in new colours. A perfect example of this is shown above—the pattern of boldly curled ribbons in cream with small touches of colour on darker grounds. Others have more delicate designs, such as a narrow Chippendale band dividing the paper into rather large irregular diamonds, each with a small bouquet or an amusing monkey-figure. Another has large groups of pale creamy-grey roses with blue-green leaves, on a beige ground; still another has a modern version of an Empire motif—romantic couples on sparsely-vegetated islands, marooned between narrow vertical stripes. Very fresh and very countrified is a white glazed paper patterned with large bouquets of ferns, in brightly unnatural greens, accented with red-brown; this is shown on page 125. With white glazed woodwork, a highly varnished floor painted emerald-green, and emerald linen curtains, it would be the beginning of the perfect country-house dining-room.

For those very small rooms, of which every country house has at least one or two, there is the paper shown on page 125—covered with tiny strawberries and leaves in red, yellow, and green-blue on a white ground—perhaps the only one of its kind. For a large room opening onto a terrace, the paper shown above would be perfect—bold roses in red and yellow growing gaily over a pale green trellis. For a morning-room needing a certain degree of country

formality, there is the copy of a Regency border a foot wide (shown above) with the decorative version of the Prince of Wales' plumes—there are five instead of three—and pairs of rather militant-looking doves, printed in soft greys on a pale pink ground. Pink and white morning-glories, on a soft blue paper by Imperial, alternate with crowing cocks on pink medallions and beautiful dark green leaves and tendrils. It's called "Chanticleer."

In large rooms, hand-made copies of old Chinese papers are always perfectly suited to country use. These are not inexpensive, but, mounted on muslin, they become permanent possessions, since they can always be removed from the wall and used in another setting. Mural paintings on canvas can also be classed as permanent. In a Long Island house, the dining-room walls have been hung with a painted canvas of eighteenth-century Viennese gardens.

Most old houses in the country have at least one room in which wall-paper can not be made to stick, particularly if the house has been closed all winter. The happy solution, and not too expensive a one considering its permanence, is a stretched chintz wall. Any decorator can do this for you, and—even in a small room—the effect will be diverting, especially if the pattern is bright and busy. Small, well-covered chinoiserie patterns are very effective stretched above a wainscot and outlined in split bamboo. It's an old trick, but still a good one, because the air-space left between the wall and the chintz allows the wall to dry out. (Continued on page 125)



**COLOUR SCHEMES:** In the large drawing-room of a Long Island house, Rebecca T. Dunphy evolved a scheme of white, brown, greens, and cocoa-colour. The walls are white with a pinkish cast; the curtains, a pure white woven fabric trimmed with a white, brown, and cocoa fringe, are tied back with cords and tassels in these colours. Several large chairs have covers of a boldly-patterned, but softly-coloured chintz, covered with great sprays of hydrangeas in these tones. There is a sofa in lime-green, and another in white and beige heaped with cushions in all the colours of the chintz—greens, beiges, browns, and cocoa-pink. Bright accents are the glass moulding of the mantel, the crystal and mirrored accessories.

A country-house room with all the colour reserved for flowers, in a house near Old Lyme, has been devised by Helmer McIntosh. Pale slate-grey walls are used to offset the pure white chintz, patterned with grey leaves, used for curtains. A warm grey carpet makes a background for white painted furniture covered with silk serge in several shades of plum-brown, and other chairs and a sofa have covers of the grey-and-white chintz. Two cabinets of fruit-wood hold white porcelain urns for variegated bouquets.

In a Regency house near Weston, Connecticut, the drawing-room faces south with a row of three, triple-hung windows designed by William McKnight Bowman to overlook a sunny terrace. This excess of sunlight has required of Miss Diane Tate a colour scheme of subdued values—greys,

browns, and beiges—suggested by her client's choice of a superb Nattier portrait for the overmantel decoration. Thus, the walls are grey of medium value, warm in tone; the carpet, a rather darker version of this colour; and the chintz curtains are flowered in grey, beige, and pale lemon-yellow. English eighteenth-century furniture completes this graceful setting.

The mellow tones of an old brick garden wall have provided Woodward Fellows with the colour for the walls of a country-house living-room. The paint has a subtle pink quality that is in harmony with the soft blue of the linen damask curtains—a colour found in the beige-and-blue Persian carpet. Two huge sofas, one in blue and one in beige, and several pieces of mellow pearwood furniture round out this simple scheme, dominated by a delicately carved Grinling Gibbons mantelpiece and two balanced, arched bookcases.

A colour scheme as fresh as it is exquisite is found in a country dining-room by Elsie Cobb Wilson. Clear chartreuse walls; deep-set, almost bare windows; white-painted chairs; white plaster console tables; sapphire-blue mirrored door-trim; these are the essentials. The details are equally direct—rough grey-white linen for valances and chairs, a baroque base faced with blue mirror for the circular table, quantities of crystal-hung lights, and a baroque engraved glass overdoor like the top of a Venetian mirror. The whole room has the quality of a painting in bold colours. (Continued on page 126)

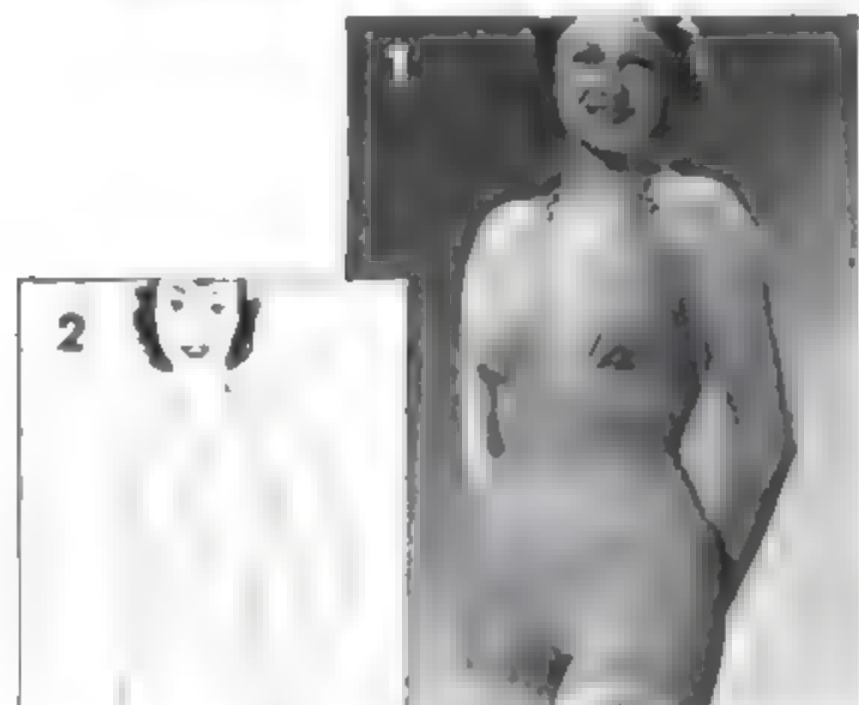


Top: Strawberries on a white ground; Harriet Bryant.  
Left: Sigfrid Lonengren's border of morning-glories.  
Right: Green fern wall-paper; Katzenbach and Warren

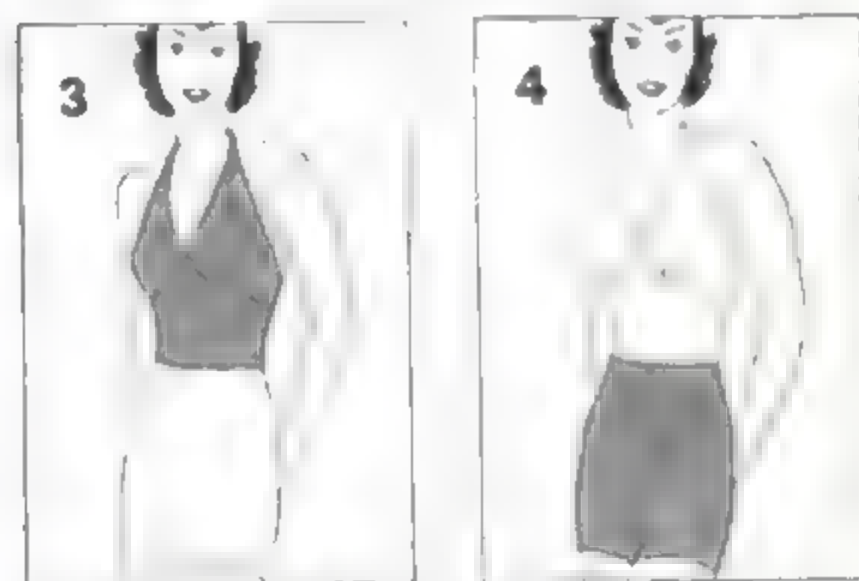




# Swim in SMART VARIETY this Summer



Here's a suit that can be worn four different ways. This intriguing Lace Kool-Tex model is made of a perforated, air-conditioned material—with an overall lace-like design. This model is reversible, with an alternate side of white. Illustrations indicate the 1-2-3-4 different ways the suit may be worn.



A fetching two-piece model of the new herringbone Krepe-Text. A pleasing variation for your swim suit wardrobe.



Another attractive addition to your swim suit wardrobe. A new herringbone Krepe-Text model in an excellent choice of colors.

And in the main illustration you see an attractive one-piece Krepe-Text model with the fascinating sea horse fishnet inserts. Inexpensive too.



*There's a different suit for every day in this VERY inexpensive wardrobe of U. S. Waterwear*

## BATHING CAPS

The hit of the season at Southern resorts. New velvet-like Latex Caps that are light and strong. . . . All sorts of new marvels in styles and textures. And the exclusive patented Howland Caps—the only truly watertight caps—now even a new child's model.

## BEACH AND BATHING SHOES

This season there are those fascinating U. S. fishnet shoes now in color . . . new models of bright fabric and fishnet . . . "Beach Strollers" in brilliant shades and stripes and new models of pigskin-patterned rubber.

In swim suits, it's smart to be different every day. That is so simple and economical, if you turn to U. S. for Waterwear. The fetching new U. S. Swim Suits are offered in new materials, designs, and colors. . . . Positive and effective figure control. . . . These are the thoroughly safe rubber suits, suits of sparkling, unfading color—suits that dry almost instantly. . . . Imagine buying four or five such suits for less than \$15. See them! . . . and be certain, too, to see the very trim new U. S. Bathing Caps—the flattering new U. S. Bathing Shoes—and the very usable and amusing new U. S. Water Toys.

## PROPS FOR SUMMER



Top: Red glazed chintz with wild white horses; Décor.  
Left: Pale grey and beige makes a cool, leafy design on this white glazed chintz from Shoheim and Rowann.  
Right: Queen Anne printed linen; Johnson-Faulkner

(Continued from page 125)

**FABRICS:** The tendency in country-house fabrics is farther and farther away from flimsy airiness; more and more towards ruggedness of colour and texture. One of the latest pieces of good news is the return of cretonne. This heavy, rugged cotton fabric has reappeared after almost thirty years in bold patterns—based on old chintzes, but in fresh colourings; strong reds and dark greens on crisp white grounds, or softer colours on pale yellow and salmon-pink grounds. While relatively more expensive than chintzes and percales, the fabric itself is a strong, close weave, like pliable canvas, and will keep its texture and shape for a very long time. One pattern (shown on page 127) has wide stripes of bold crimson roses and very dark green leaves separated by pale blue-green ribbons; another has compact bouquets of flowers widely spaced on a white ground. In this same group is a very heavy natural linen with printed Queen Anne flowers, all in bold colours—shown above.

One of the most diverting of the new chintzes appears above; a lacquer-red ground, over which are scattered boldly-drawn white horses, faintly outlined in black. (It was designed by Vera Lombardi, an Englishwoman who knows her horses.) Another chintz has white feathers almost entirely covering

the backgrounds in red, black (very effective), orange, or pale blue-green.

Crewel embroideries (those enormous Jacobean patterns in woolwork on twilled linen) are now stripped of their heavy colours, and come out looking very modern for large sofas and chairs in almost any country house. A heavy striped raw silk fabric is good for the same use, or as curtains, in a natural beige colour. Many linens have dark grounds with large white flowers, like the one shown on page 127, almost as conventionalized as the old William Morris patterns.

Newest among the unpatterned fabrics for summer are a heavy cotton, woven with a sharkskin dot, and a water-proof fabric that resembles thick horsehair, but has neither its wiriness nor its uncomfortable prickliness. The sharkskin material is made in dark colours—plum, red, green, brown, blue—and will make completely wrinkle-resistant slip-covers. The water-proof fabric (so new that as yet it has no name) is the answer to the terrace-cushion problem; it is flexible in spite of its thickness, pleasant in texture, and is in beautiful clear colours. A creamy terry-cloth, with wide and narrow blue or brown stripes, is superb for covering those large sofas and chairs that are essential country-house adjuncts, and will modernize the most reactionary of them. (Continued on page 127)

United States Rubber Products, Inc., 1790 Broadway, New York, N. Y.

**United States Rubber Company**



**DECORATING NOTES:** In a series of beautifully-proportioned rooms on West Fifty-Seventh Street, Mrs. Ty-sen has opened a new shop filled with superb old furniture and decorations. There is a notable collection of old Irish silver, and two terraces, one of them opening off the great oval room, are equipped with garden furniture. There are simply designed pieces of battleship teak, beginning the revival of wooden garden furniture; a number of good designs executed in reed; and some graceful copies of old French tables and chairs. And you will find a collection of old English chintzes here that you have never seen before.

• Macy's mottled bamboo blinds: made of the outside bark of the bam-boo, in a handsome yellow tone with markings of rich brown. Seven feet long and four feet (or more) wide, and very inexpensive.

• Glass chains, for valances, overmir-ror decorations, or even curtains; like the old ones in New Jersey antique shops, now reproduced by F. S. Jack-son, of Malaga, New Jersey. At their best in a sunny window.

• A tall flexible screen of white-painted bamboo poles; various widths woven together make it semitranspar-

ent, and good for the sunny corner of a terrace. The Colwell Company can supply this, in various lengths and heights.

• The carved, coloured wood foxes at Smith and Watson's, in pairs for en-trance-hall or mantelpiece decoration. And the fox and hound heads of this same carved wood, mounted as door-knockers.

• The white-painted wirework screen at Altman's new Progress House; panels of metal mesh set into fluted wood frames and backed with pleated dark green silk.

• Pink terry-cloth slip-covers on the chairs in a bath-dressing-room by Woodward Fellows. They come in pairs and are equipped with zippers for quick removal. Also in other shades, in case your colour is *not* pink.

• California products—like the mod-ern rugs made by Century Fabrics. Two of their white ones are shown on pages 94 and 95, and another enchant-ing rug is large and round, tufted by hand in white, brown, and yellow. . . . Or the colourful gourds in the photo-graph on page 95—from Marion Toy—effective as decorations either on summer or winter tables, heaped in a pottery bowl.



Top, left: Striped upholstery fabric; James Pendleton  
Top, right: Howard and Schaffer's clematis-printed  
linen. Left, centre, their stylized white-on-dark print.  
Right, above: Flowered cretonne; Johnson and Faulkner



"THE CROWN TAG ON EVERY DRESS MEANS  
LABORATORY TESTED FABRIC CONSTRUCTION,  
COLOR FASTNESS AND DRY CLEANABILITY."

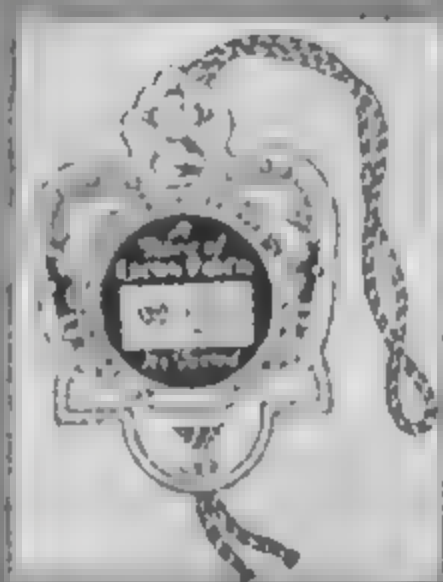
Glorious, sunshiny Spring days will find you rising to new dash in this two-piece "Sunday Night Knit" by Marinette. While equally smart for street wear, you'll love the nautical accents for days at the club---and of course it's marvelous for yachting when the season opens. "A Fabric Created of Crown Rayon---It's Tested".

**Marinette**

THE ARISTOCRAT OF KNITTED WEAR

MARINETTE • WISCONSIN





"THE CROWN TAG  
ON EVERY DRESS  
MEANS LABORATORY-  
TESTED FABRIC CON-  
STRUCTION, COLOR  
FASTNESS AND DRY  
CLEANABILITY."

FASHIONED BY  
**"SMARTSPORT"**  
NEW YORK

STYLE V-836

This charming, hand-fashioned two-piece is in the "feminissimo" manner—a triumphant rival of the styles of mannish persuasion. Of Boucle Nouvelle—"A FABRIC CREATED OF CROWN RAYON...IT'S TESTED!" Simulated hand-knitting, a hand-crocheted neckline, glass bow buttons and lacy pockets endow the blouse with striking distinction...On view at the smartest Fashion Shops throughout the country—including:

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in New York, Boston, Washington & Harrisburg • THE FAIR, Chicago • WOLF & DESSAUER, Ft. Wayne • LIT BROS., Philadelphia • YOUNKER'S, Des Moines • STANDARD CLOTHING CO., Minneapolis • EMPORIUM, St. Paul • THOS. SMILEY CO., Portland, Maine • ROSENBERG'S, Milwaukee • WEIL'S, Dallas • B. SIEGEL CO., Detroit • HEAVENRICH BROS. CO., Saginaw • J. W. KNAPP CO., Lansing • ROBERTSON BROTHERS, South Bend

For Name of Nearest Shop, Please Write to

THE HOUSE OF SMARTSPORT • 498 7th AVE., N.Y.

## CHANGE-ABOUTS

1. (Opposite page): Culottes and country are synonymous. This one is of thin blue wool, cut and tailored precisely. Brown pigskin buttons and belt do the fastening
2. There are two sides to this reversible top-coat story. One is of Chatham tweed, for fair weather and sporting wear. The other is of natural gabardine—snugly immune to drizzles or downpours
3. A field-day in seaming—on a blue flannel sports dress. Beside the multitude of seams, there are four useful pockets, short sleeves, and a brown leather belt
- This country trio is to be found at Peck and Peck



9. A thin wool beige jacket, plastered with four stitched round pockets, is worn with a black skirt of imported English wool. Blouse shown on No. 10
10. Tucked pleatings and a turned-down collar on the silk blouse. The beige wool skirt also pairs off with the beige jacket of No. 9
11. A separate, circular knitted cape to swing over skirt of No. 9 or suit No. 12. The stitched collar is the only trimming
12. Classic suit of beige-and-brown knit that looks like herring-bone tweed. The white knitted blouse is scalloped
- Martha West has all of these







4. (Opposite) : This green suède golf jacket has new slot sleeves that let you swing hard and high. Worn over dress No. 8  
5. A ribbed brown sweater-shirt over a high-waisted brown-and-white Shetland tweed skirt or over skirt of No. 7

6. Two-piece cocoa-brown silk sports dress, zipped up with bright green metal slides

7. Green doeskin cotton skirt and yellow doeskin tailored shirt, belted with braided cotton cord in dark green

8. Brown-and-beige check challis sports dress for coolish days. Also shown under jacket No. 4

• All these from Bloomingdale



*Your Personal*  
**NUBONE CORSETIERE**  
*brings you*  
*Your Exclusive Figure Analysis*

IT'S entirely free, yet priceless to you . . . An individual analysis of your own figure, right in your own home . . . NuBone Corsetieres are scientifically trained to discover, restore and preserve your natural, individual figure charm. They are skilled stylists who bring you a personal solution for added grace and beauty and the confidence that comes with real comfort—comfort that is made possible by the famous NuBone woven wire stay. When the NuBone Corsetiere calls, allow her a few minutes to explain the personalized, valuable

service she offers . . . She will prove to you that you can actually save money and at the same time enjoy the really important advantages of NuBone individual styling.

*An excellent opportunity is offered capable and ambitious women. Write us for details.*

**The NUBONE COMPANIES**

The NuBone Company, Inc. • Erie, Pa.  
The NuBone Corset Company of Canada, Limited, St. Catharines, Ontario, Canada



*Guaranteed by  
Good Housekeeping as  
advertised therein*





## TAILLEUR-ENSEMBLES

in *Sheer*

## "CHECK-TO-CHECK"



Summer-y! Cool as a cloud . . . these sheer frock-and-jackets gaily anticipate the first heat wave. Meanwhile, they'll be your favorite town and luncheon costumes for Spring. \$16.95.

Beneath the checked jacket with its velvet collar, shirred shoulders, and tiny waist, a white pique weskit smiles at you.

Tarpon jacket of polished white, with Gibson Girl sleeves, and a big red carnation . . . over a dress white trimmed.

Colors: Navy, black, brown, French violet. 11 to 17 & 12 to 20.

*Sold at the following stores:*

New York, N. Y. . . . . Franklin Simon & Co.  
Aberdeen, Wash. . . . . George J. Wolff Co.  
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Bellingham, Wash. . . . . Newton's  
Berkeley, Calif. . . . . Sather-Gate Apparel Shop  
Beverly Hills, Calif. . . . . Sally's  
Buffalo, N. Y. . . . . E. W. Edwards & Son  
Chicago . . . . . Mandel Bros.  
Cincinnati, Ohio . . . . . Alms & Doeppke  
Cleveland, Ohio . . . . . May Co.  
Dayton, Ohio . . . . . Elder & Johnston  
Denver, Colo. . . . . May Co.  
Des Moines, Iowa . . . . . Younker Bros., Inc.  
Detroit, Mich. . . . . D. J. Healy Shops  
El Paso, Texas . . . . . Felix Brunschwig & Co.  
Fl. Worth . . . . . W. C. Stripling Co.  
Hollywood, Calif. . . . . Speer-Beal  
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Palo Alto, Calif. . . . . Mary Elizabeth, Inc.  
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Portland, Ore. . . . . Terese  
Redwood City, Calif. . . . . Mary Elizabeth, Inc.  
Reno, Nevada . . . . . The Gray Shop  
Rochester . . . . . E. W. Edwards & Son  
Salt Lake City, Utah . . . . . Makoff's  
San Francisco, Calif. . . . . Geneve's  
San Jose, Calif. . . . . Prussia & Co.  
Santa Rosa, Calif. . . . . Dibble's  
St. Louis, Mo. . . . . Famous & Barr  
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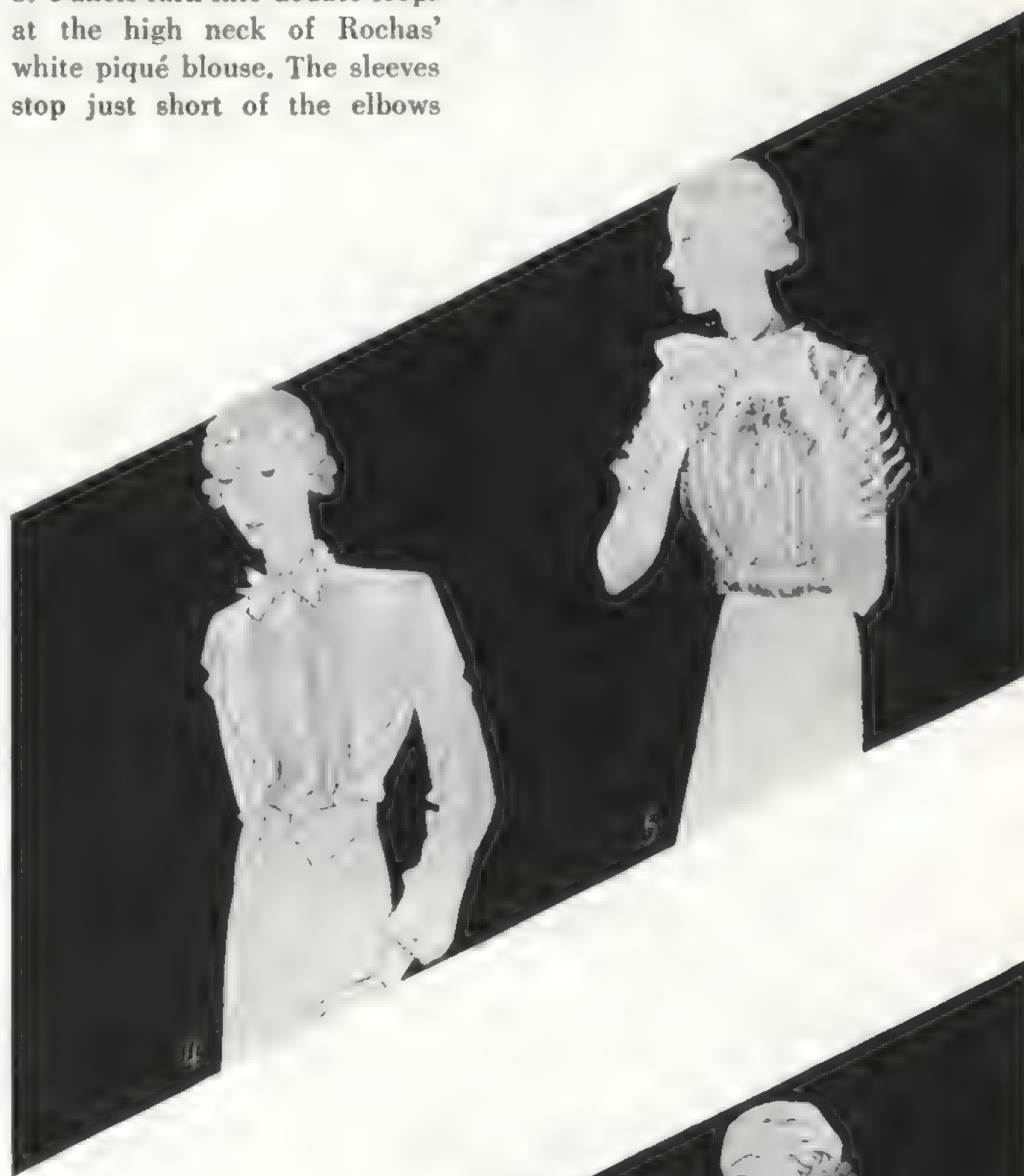
## TAILORED OR FRIVOLOUS

Straight from the hands of the Paris designers come these ten blouses for spring. Some are fragile, painstakingly hand-made and covered with delicate embroidery. Others stand on the merit of simple, masterful cut. But all are important and satisfying enough to be worn without benefit of jacket, as independent triumphs of chic

1. A long-sleeved blouse of pale blue handkerchief linen from Rosine Paris, with front and shoulder seams bordered with appliquéd scallops

2. Two petal-like flaps fall from a high neck to below the waist of Patou's handkerchief linen blouse. For trimming, there is a bow-pin and incredibly fine hand-work

3. Panels turn into double loops at the high neck of Rochas' white piqué blouse. The sleeves stop just short of the elbows







4. Chanel uses Colcombet's rayon Crêpe Albène for this tucked, tailored vest-blouse

5. Maggy Rouff doubles red tulle to give a striped effect, snips the sleeves off short, adds a jabot under the chin

6. Covered with crisscross pleats is the dress-shirt front of this blouse, again by Maggy Rouff. Of rose pebble crêpe

7. Schiaparelli's enchanting silk piqué blouse is full of tricks. It is shirred onto a pointed yoke; the short bias sleeves are cartridge-pleated; the tiny collar is held by a black tie (Hattie Carnegie)

8. Every inch of Rochas' white mousseline blouse is pleated, and it ends up in a frill around the neck, with a band to keep the pleats in place (Hattie Carnegie)

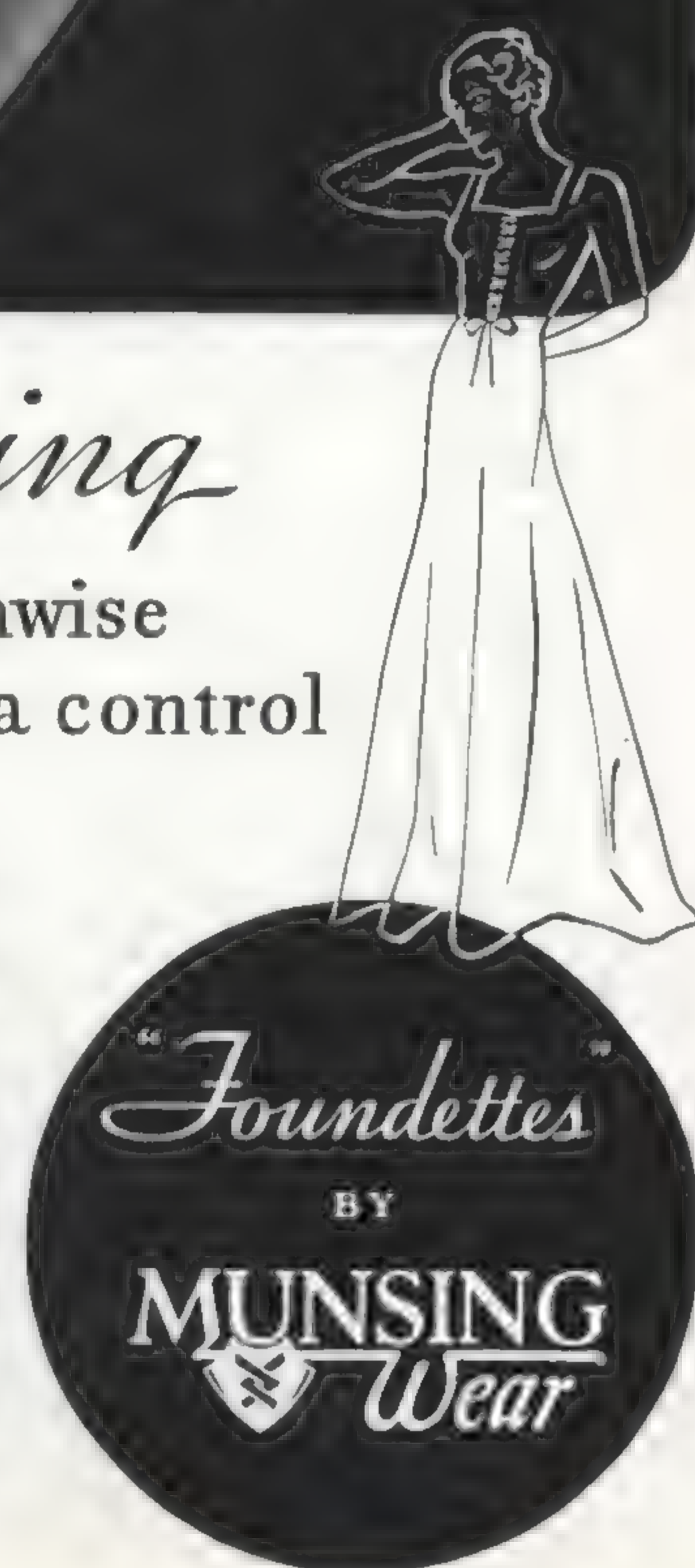
9. Lanvin's charming blouse of black lace has long sleeves, and a flattering frill under the chin (Saks-Fifth Avenue)

10. Chanel's daisy-buttoned white vest-blouse is of pebble crêpe. Elbow sleeves are cut in one with the yoke. From Bendel



## Slenderizing because extra lengthwise stretch insures extra control

ONLY with Munsingwear's two-way stretch "Foundettes" can you get this new double strength elasticity, this extra-lengthwise stretch that keeps foundations firmly in place and insures youthful slenderness. That's why they make you look far more slender, give far greater control. "Foundettes" are easier to put on, more comfortable to wear. Yet once on they mold your figure firmly into slender, suave lines that spell Youth. "Foundettes" tub in a jiffy — are surprisingly inexpensive. Girdles from two dollars; full length foundations from \$3.50. MUNSINGWEAR, Minneapolis.





## WE LIVE IN THE COUNTRY

(Continued from page 55) lunch-wagon. Two years ago, they set out from Rutland in a Chevrolet, with their possessions in a trailer, and fetched up at Garland House. May had not lied. Roy could cook, all right. Only his repertory was limited—to canned soup, ham-and-eggs, and Western omelettes. We soon learned, however, that beneath his gaunt New England exterior there breathed the soul of an Escoffier. Roy was born with the senses of taste and timing. Within a month, he was dabbling in soufflés, and to-day, his virtuosity excites our most Epicurean friends. He would not consider his abilities as a carpenter, plumber, electrician, or automotive mechanic as worthy of mention—but I do.

The activities of the day are to a great extent dictated by the season and the weather. Much more so than they would be with the city or suburban dweller who relies on an organized indoor social life. Our local friends may live at distances of from five to twenty miles, and, in consequence, the simplest sort of gathering necessitates a fairish amount of advance notice and preparation. One becomes, therefore, less dependent on association with outside people and more inclined to regard the microcosm of one's own acres and family as vastly important and entertaining. At first glance, this would appear to presume a fatal narrowing of the vision, a smug contentment, a myopic self-centredness. As a fact, we do

not find it so. We find, rather, that a morning's work trimming fruit-trees or aiding White, the gardener, in his rearranging of the perennials is more conducive to broad outlook than a game of shouette on a club veranda.

A house on a village green, with three acres of flowers, lawns, tennis-court, and kitchen-garden, demands a surprising amount of specialized knowledge and an amount of attention that makes the clock race around with appalling speed. In summer, we are daily faced with the problem of fitting in an hour for tennis or for a swim. The swim is usually solved by sweeping Lilly, the children, and the dogs into the station-wagon (called a "beach-wagon" north of Boston) at eleven-thirty and trucking them to a cove in the rock-bound shore, two miles away, where we bathe and sun until it is time to come home for lunch. Tennis is more often in the later hours of the long afternoons. Our family doubles are hard-fought, blood-thirsty affairs. No quarter is given, and none asked. Age and sex are forgotten.

The court itself is a matter of considerable family pride. It is a monument to the engineering guesswork of the writer and the local stone-mason. He had never built a tennis-court, and I had never built anything. The rough grading, aided by a team of horses and a spirit level, was comparatively easy. The foundation was simply accomplished by razing a handy and useless stone wall. The catch was in the sur-



If the lady wearing our Braemar "Cobweb Twin" Sweaters were to tell you that they are soft and fleecy as a cloud, it's 10 to 1 you wouldn't believe her. You really have to wear these Caledonian classics to realize that who ever called them "Heavenly Twins" was guilty of gross understatement! Pullover \$12.75. Cardigan \$15. White, light blue, mais and pink.

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*Le Gardenia de*  
**RALLET**

AT THE BETTER SHOPS, \$2.75, \$5.00, \$9.00

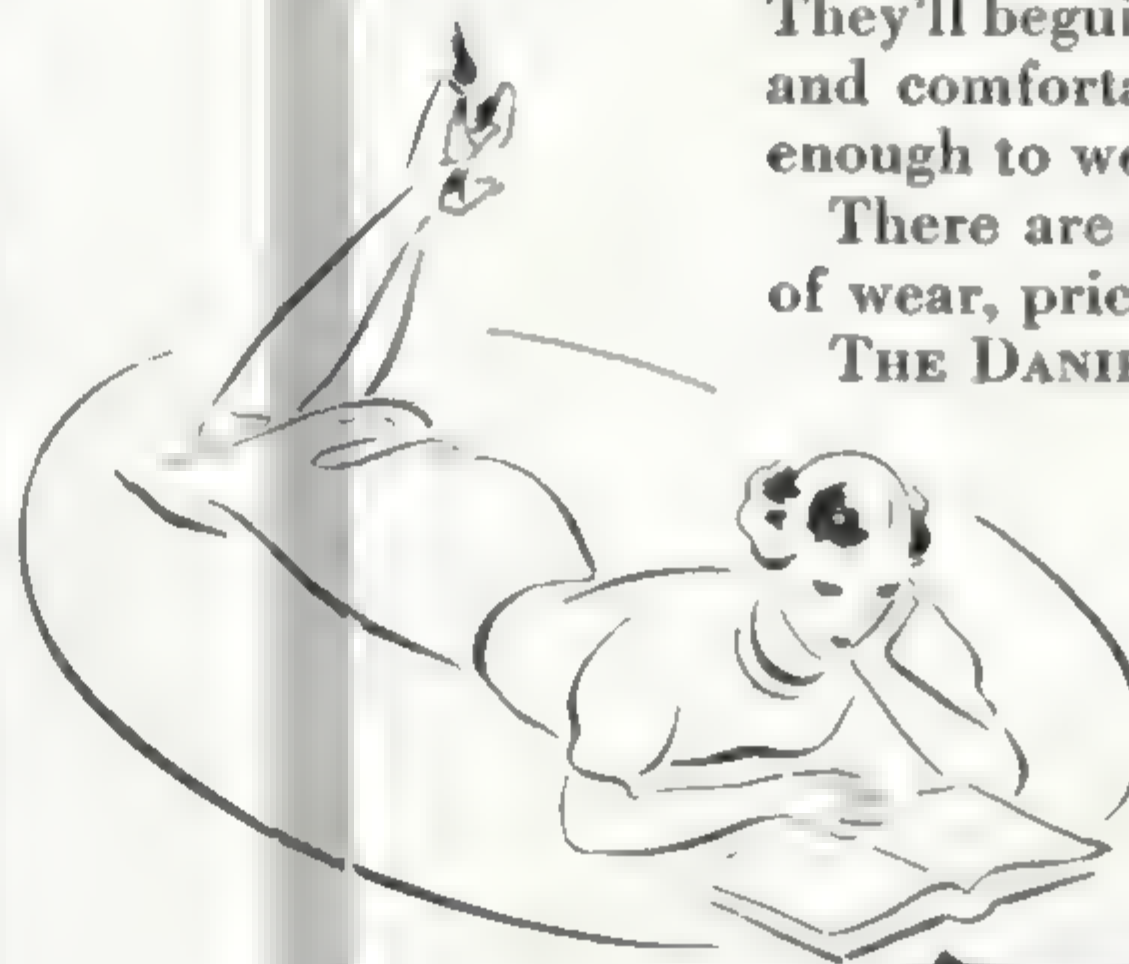
*Lovely for leisure*

**AND SO PRACTICAL**

If you need to be coaxed to take things easy, get a pair of Daniel Green slippers like these. They'll beguile you into being more leisurely and comfortable . . . but always look smart enough to welcome the unexpected guest.

There are many other styles for all kinds of wear, priced from \$2.50 to \$10.50.

THE DANIEL GREEN CO., Dolgeville, N. Y.



**DANIEL GREEN**

LOOK  
FOR THE  
NAME  
ON THE  
SOLE

LEISURE *Footwear* FORMAL  
AND THE FAMOUS "COMFYS"



# "Round About"



The cute quilted linen jacket that will not shrink out of fit.

Price 13.95

● Dorothy Cox designed this little reversible jacket that can be worn over your culottes, dresses for sports, town or evening, pajamas and so on and on. The imported Douglas Brown linen is Sanforized-shrunk . . . that is, completely shrunk by this scientific method. Look for this tag on smart washables for assurance of lasting fit.



See the jacket at  
LORD & TAYLOR . New York  
Neiman-Marcus . . . Dallas  
Bonwit Teller . Philadelphia

**Sanforized-Shrunk**  
40 WORTH STREET NEW YORK CITY

## WE LIVE IN THE COUNTRY

face. Why not *En-tout-cas*? you will ask. I am no bloated millionaire, I will answer. Besides that, your patent surfaces need constant, daily attention and lots of water, which is precious when you pump it from your own, none-too-abundant well. I wanted a fine, hard, billiard-table top that would stand weather and play without anything more than an occasional roll, and I got it. Not without experiment. The mason and I laid down little patches of various ingredients and watched them. The one we finally selected was half clay (from a near-by pit) and half fine sand, mixed and screened and laid like concrete. If you don't believe it is good, come up and play on it some time.

During the long stretch from October to May, when tennis and swimming are forcibly forgotten, there are other outdoor sports of equal fun and excitement. From the day the law goes off on ruffed grouse to the day it closes on ducks, there is enough good sport to keep a man and his dog busy, and the larder filled with game. With very few exceptions, the farms of New Hampshire are not posted, and one may shoot wherever one's legs or one's Ford may take one. It is not necessary to travel far. Within three miles of our village, there are plenty of grouse, woodcock, pheasant, ducks, and geese. With the advent of winter, guns are put away and the attic is ransacked, first for skates, then for skis and sleds. The skating period is limited, for it ends

either with the first snow, or, what is more likely, on the day when Mr. Drake, the butcher, decides the ice is thick enough to cut on the village pond. As the snow piles up, life tends to become more gregarious. Skiing parties are organized. Informal dinners are given, with mulled wine and parlour games. There is even an occasional dance, with an impressive band, imported from Boston.

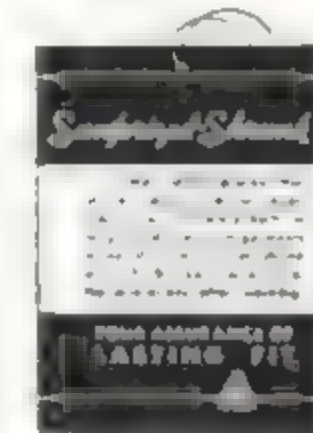
Oh yes, we have our High Old Times, but not often, not nightly like you city people. Our parties are events, to be anticipated and reckoned with. You think of us as isolated, but we know no isolation compared with yours. To be in the swim of urban doings is a constant, fretful escape from the fear of loneliness. We have no such fear. We have the time and interest to know ourselves and each other. The plan and progress of our little world become fascinating, all-absorbing. The relationship between a man and his wife, as their relationship with their children, servants, dogs, and flowers, grows more interesting with intimacy. Boredom is the answer to ignorance. The quiet unity of rural life breeds a knowledge of one's mate that erases the possibility of boredom. The city person thinks of the rural couple as being "thrown together." The truth is that they are welded together. I have no statistics to back me, but I venture the guess that the per capita percentage of divorces is far greater in the urban (Continued on page 135)

## Shrinkage Outwitted!



● This two-piece dress dares take on snugly fitted lines, because it's safe against shrinkage. Everlast Cloque pique of which it's made is Sanforized-shrunk . . . mechanically shrunk in finishing . . . and so will keep smart, youthful, fitted lines throughout a season's tubbing. Look for this tag whenever you buy smart washables.

See the dress at  
BEST & CO. . . New York  
Marshall Field . . Chicago  
Roos Bros. . . California  
Price 17.95



**Sanforized-Shrunk**  
40 WORTH STREET NEW YORK CITY

From the hand  
of LANVIN . . . a lyric composition  
of rare and lovely accents . . . ARPEGE  
... a fragrance as delicate and disturb-  
ing as the faint echo of distant music

**LANVIN**  
MY SIN . . . SCANDAL . . . RUMEUR





*True Poise!*

TRUE POISE  
as exemplified  
by Joan Bennett,  
glamorous star  
of 20th Century  
Productions

THE MILITAIRE—  
A dashing three-button strap  
\$8.75 to \$10.50 and up  
Slightly higher  
west of the Rockies

• From the tips of your toes, your posture reflects the *true poise* which Tru-Poise shoes impart. Their cradle heel seat holds your foot from thrusting down the incline formed by high heels, crowding against vamp and toes. You walk with new grace... shod correctly for comfort as well as fashion.

**Tru-Poise**  
A SELBY SHOE

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THE SELBY SHOE COMPANY, Manufacturers • Portsmouth, Ohio



*“Yes”* said the Smart Hairdresser, “I can do almost anything with hair that I have conditioned with

**Parker HERBEX**  
INDIVIDUALIZED TREATMENTS”

“You know that dry or oily hair or hair abused by too much waving, over bleaching or dyeing often spoils the most brilliant coiffures. But after these Parker Herbox treatments—specific prescriptions for each individual hair condition—I can do almost anything. It's because the *full length* of the hair is treated, *both* before and *after* shampooing. A course of Parker Herbox Individualized Treatments will make any woman lovelier—really beautiful hair always does—and I recommend them to all my clients.”

Send for free forty page booklet  
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## LONDON IN BLACK AND WHITE

(Continued from page 71) society looks forward to, because it is some years now since the late King and Queen Mary honoured friends by dining in certain houses in London. When the present King was Prince of Wales and dined out (he always wore a black tie), after the first tense moments when the host and hostess hovered between the drawing-room and the front hall in order to be on hand to greet him at the door, and after every guest was presented and the women had made their curtsies, the evening proceeded as any other, though always a little gayer. And being the King won't in the least prevent this charming young man from being himself and gracing many more such evenings, for, after all, he is (so far) a bachelor King and lives the life of any sophisticated bachelor of means.

And how will this affect London society? Naturally, there will be a new Court—there has always been a new Court set with the advent of every new King. Younger men of the King's own age will take on the duties at Court—men like the young Dukes of Norfolk and Roxburghe. And the great London hostesses of to-morrow will be women like the Duchess of Buccleuch, Duchess of Roxburghe, Lady Weymouth, Lady Jersey, Lady Honor Channon, Lady Castlereagh, and the women of the King's own age, like the Duchess of Rutland and Lady Diana Cooper. The King's intimate friends will be the inner set of smart London society, though not all may be the official Court set, as it was in Edward VII. day. People liken the King to Edward VII., for his was an era which the fashionable world would like to see return.

## SHOP-HOUND TIPS

(Continued from page 120) looks like a vast daddy-long-legs. It's a cactus that flowers once a year, one night in June, always after midnight. You might use this as an excuse for having a party.

• One of the times when you are likely to lose your mind is during the dismantling of an apartment before the summer exodus to the country. With mute reproach, the housemaid produces table-cloths, burned by delightful but careless friends. Sadly she points to stains on tables. Repairs, Inc., 38 East Fifty-Seventh Street, will restore them to their pristine elegance. They'll take away the dirty draperies and carpets, clean them, store them, and hang them again in the autumn. They'll make slip-covers and summer draperies of gay striped linens, serge-gabardines, and cretonnes that will be a joy to behold if you're going to be in your apartment at all during the dog-days. They suggest covering the seats of dining-room chairs with ruffled pads of glazed tarlatan or Cellophane material.

Strange unrecognizable objects reach Repairs, Inc., through the mail, which, when diagnosed, they'll estimate for the cost of the repair. Not long ago, they mended a canopied brass camp bed, used by the Emperor Maximilian in Mexico; some one now sleeps peacefully where the Emperor laid his troubled head. In short, any of the household things that man has been

able to make or break, they'll mend or copy. And if the object in question is broken beyond recall, this copying service is a good thing to remember.

• If there is one conservative section of the community, it's composed of those ministering angels known as maids, whose uniforms are almost as remote from the whims of fashion as soldiers'. But not quite. This spring, a slight change may be noticed. Colour has invaded aprons to wear with print morning dresses. Saks-Fifth Avenue has them, of white lawn bordered with coloured rickrack braid. Plain peach, by the way, is a new colour for morning prints, and tiny red checks. Maize seems to be quite a favourite these days for afternoon wear, in rayon alpaca (from about \$9), worn with an organdie apron in the same colour.

There are always quite a few people who like an all-white morning staff, and Altman has several extremely good plain white uniforms, with Buster Brown collars and flapped pockets. These are worn without aprons.

Men servants have proved to be even more rigidly set in their ways. For five years, butlers' coats (for country-house wear) have been cut to the same two patterns: a single-breasted coat of white duck, which may have either a military or a lapel collar (around \$2.50 at Altman's), and a single-breasted black alpaca coat for evening wear (around \$5 at Altman's).

### TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office



## WE LIVE IN THE COUNTRY

(Continued from page 133) and suburban communities than in country districts.

It would be easy to carry on this idea of unity from the family to the village, to the state, and to the Union. There is a deep analogy between the rural attitude towards family and its attitude towards government. The evils of political gangsterism and plunder have arisen from the cities, where men have as little time for civic duty as they have for their homes. They are too apt to leave politics to the politicians, and their wives to lovers. In New England, as in old England, there is a real and passionate interest in community, state, and national affairs. The Town Meeting is our most important engagement. Election is a ritual of almost religious significance. Party creeds and opinions are heatedly voiced, but graft and sculduggery are unknown.

One of our chief sources of amusement is to watch the reaction of friends who come to visit. They seem to fall into three distinct categories: those whose normal affection for us is heightened by pity; those who look upon us as quaint and slightly mad and their visit as a novel lark; and those who take us and Rye Center as a matter of course. The first type are usually downright city people, the second from Long Island or Westchester, and the last, so far, have all been English. The first are obviously disappointed if no social engagements have been arranged, the

second exercise violently all day and drink most of the night, but the third are apparently content to read, examine the perennials, or join us in a two-mile walk.

And thus it is that Roy cooks and May waits and Evelyn tidies up and White digs in the garden, while Lilly superintends and fixes the flowers and calls on Mrs. Jenness, who has just had another baby, and I sit at my desk in the library, gazing up at a landscape by Epstein and wondering if the grouse are still feeding on the high ground, when I should be putting words together.

The tempo is a measured andante. Spring comes slowly, hesitatingly, but thereby increasing the charm of her welcome. Summer, with its long, blue days of pine woods and juniper-strewn meadows sloping to a gentle sea, is a glowing joy. Then autumn, the best season in New England, when the leaves steal their colours from Van Gogh's palette, and we wait impatiently for that cold, clear November night when Ashton Rollins expects us on Parker Mountain to help husk his corn. And finally winter. Not bleak or drear, but bright and tingling. The season of holidays, when the boys come back from Harvard, Exeter, and Fessenden. They shout their greetings, storm about the house, gaze lovingly at the pictures, sink deeply in the armchairs, stretch their muscles, and say, "Gee, but it's good to be home!"

Would you understand these things, my lovely urban lady?



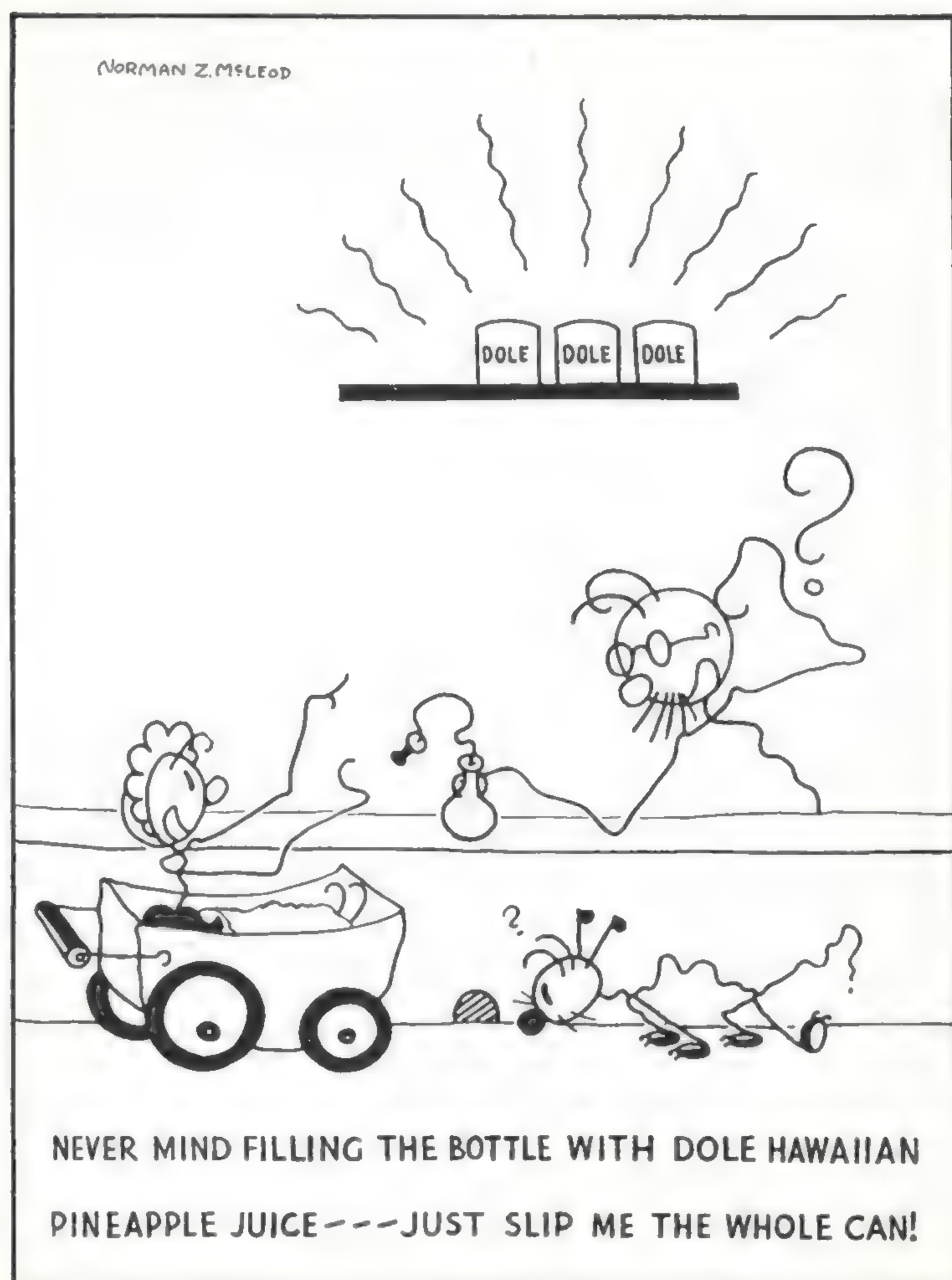
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**NARDI NATIONAL, 1372 Broadway, N. Y.**

## NOT GAS . . . PETROL!

(Continued from page 87) The bill from the garage for the job was fifty cents. We shook hands all around, and stood about for another five minutes talking over just how she had gone in, just how she had lain, and who had had the suggestions that had solved the problem. I rather hated to leave them.

### THE PEGGY BEDFORD

Much against the advice of friends who maintained that I knew neither the car nor the road, both of which were true, I set off from London one evening at eight o'clock at night to travel as far as I could on the way to Devonshire. I hoped to reach Salisbury, a mere ninety miles away, before turning in, no jump at all at home, but, of course, I got lost four times in the first two hours. It was cold and damp, and pretty soon I ran out of policemen to interrogate. Then, one by one, the filling-stations were dark as I passed them. A slight mist descended. Somewhere on the Bath Road, I acquired cold feet and pulled in where a cheerful-looking hotel, with warm yellow light coming from the public bar windows, stood by another fork in the road. You will find, if you drive alone long enough, that you grow very tired of not having your decisions debated, and that you are much more liable to make bad ones than if you had some one to put you on your mettle.

The public bar had a coal-fire blazing and was full of characters drawn by George Belcher, including the frowzy old lady with wispy grey hair issuing from beneath a black bonnet, drinking gin, and the man with the walrus moustaches. They all stared hard at me, which was not surprising, since I was wearing my old Navy pea-jacket and a ski cap. I went out into the night again and entered the door marked "Saloon Lounge," where the white-collar trade sits, and found that I could be put up for the night. The name of the place was the Peggy Bedford Hotel. The maid—she was extraordinarily pretty—showed me up to a tiny room in which was what I was sure was a truckle-bed. It was then half-past ten o'clock, but she insisted that I have some dinner.

### IMPROMPTU FEAST

I was hungry and also curious. By some miracle, in ten minutes they served up kidney soup, fried plaice, chicken with fresh garden pease, and hot plum pie, all deliciously cooked. The English can prepare food, you know, if you will just let them do it their own way. During dinner, the maid confided that she came from Wales. The dining-room was low and, of course, oak-beamed, and a coal-fire blazed in the grate. The radio from the bar was turned up loud. Sir Thomas Beecham was playing Schubert, and



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## NOT GAS . . . PETROL!

then two pieces by Sibelius, from London. The Belcher characters in the bar seemed to be enjoying it enormously. If I had got there sooner, I would have heard the Beethoven Fourth.

### NIGHT ALARMS

During the night, I was awakened by alarms and excursions outside. There was a loud banging on the door and rattling of the latch and crunching of angry feet on the gravel. What a curiously pleasant feeling it is to be inside safely in bed behind locked doors when strangers are banging for admittance from the darkness without! You feel so delighted with your own foresight and say—"There, but for the fact that I am above-the-average intelligence and know when to quit, am I, homeless, bedless, cold, challenging a darkened house front." When they go to bed in English hostels, they go to stay. The banging and rattling continued, increasing in fury, and a very English voice called out, "Hello! I say, hello in there! Is any one up?" I was, but disinclined to do anything about it. They went away.

In the morning, the pretty maid from Wales came in to wake me—a minor shock, because I felt that I was not looking my best. We stared at each other, and she set down a tray with hot tea at my bedside. They always wake you with hot tea in England.

Apparently, it is meant to stiffen you to the discomfort of getting up in a heatless room, dressing, and getting down to breakfast.

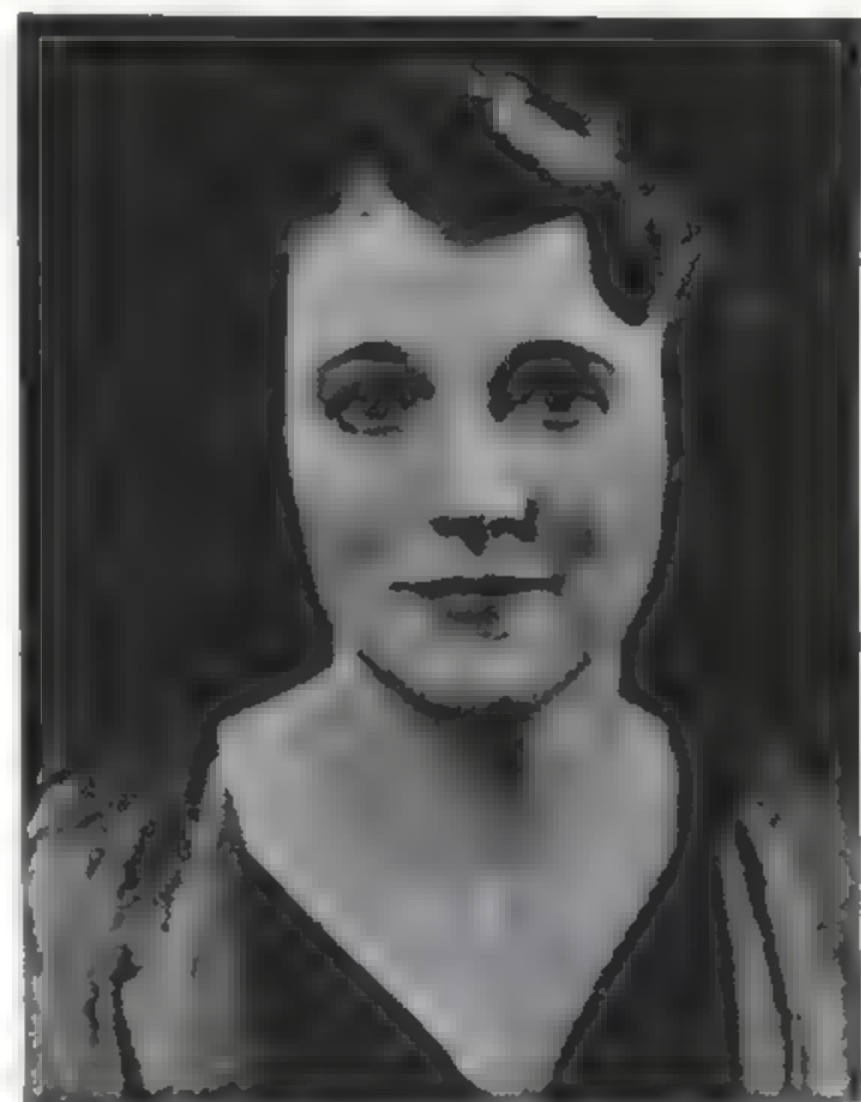
There was no world at all outside because fog had descended during the night. It came right up to the doorstep and, when you opened the door, rolled in over the threshold and tried to blot out the inside of the house, too. The Monster very properly refused to start, having frozen quite stiff during the night. The two roads that ran by the Peggy Bedford were full of terror, as trucks, cars, and buses roared full tilt through the fog. You simply can not understand how they do it. You hear them, but you don't see them until they are right on top of you. I felt that I was grounded, but the man at the garage who conquered The Monster's sensible determination not to run, by towing it through the fog, said I would soon get used to it. I never did, and groped, nervous and scared, through the grey stuff, hugging the left side of the road and sounding both The Monster's horns as regularly as the *Berengaria* coming up the bay.

### SAMARITANS IN UNIFORM

At noon, the sun burned the fog away, or I had driven beyond its boundaries, and I was driving through those curious walled lanes of England or (Continued on page 138)

## LEARN TO BE

# Charming



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## NOT GAS . . . PETROL!

(Continued from page 137) streaming over the checkerboard hills. All the land is laid out in squares, and when you see it you realize why Alice, in *Through the Looking-Glass*, was always moving from square to square. I also met my first A. A. men, who saluted me smartly. It is surprising how good this makes you feel. In the first place, it adds a measure to your dignity and self-importance to have uniformed men snapping to salute as you drive by. You feel a little like a General, or some one high up in the Secret Service.

At home, every man is the motorist's enemy, but these A. A. patrols are definitely engaged to be your friends, and you no longer feel so desperately alone. They have boxes with repair kits, they know the right roads, they will stop and talk to you, or direct you to the best inns, and you know they are looking after you.

### SALUTES AND SPEED-TRAPS

The salute, of course, has a sinister purpose. It is a sort of a secret, childish game on which you are in, and you play along with enormous gusto. The patrols are forbidden by law to stop an approaching car and warn it of speed-traps ahead. But if you stop and ask HIM something, he is permitted to answer. And so the salute is considered as an "All's Well" sig-

nal. But should a patrol FAIL to salute as you sail by, you are advised at once to pull up, climb out of the car, and demand to know the reason for this discourtesy. The patrol will reply that he has discovered a speed-trap two miles ahead, and it was hurt brooding over man's inhumanity to motorists that caused him to forget to salute you as you went by. You drive on immensely bucked by this ingenious system of warnings, and feeling more than ever like Captain Slade of the Secret Service.

### RECIPROCITY

There are two such road clubs in the United Kingdom, the A. A. and the R. A. C., standing for the Royal Automobile Club. Sometimes the R. A. C. men will snoot your A. A. badge as a competitor, but, for the most part, the courtesies and services are interchangeable if you get into trouble.

And, of course, there is always your key to the A. A. telephone boxes posted along the road. If you run out of gas—petrol—or merely want some one to talk to, you let yourself in with your key, and call up. Best of the A. A. surprises is a little cabinet to be found in country inn wash-rooms along the road, where sanitary accommodations are still one with the year 1066. On it is lettered—"For the use of A. A. members." Your telephone key



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This spring you'll surely want a pair of shoes on this newest and cutest last—the Plateau. It's really a fashion "must". The way it makes your foot look *sizes smaller* is perfectly amazing, and yet it's roomy and ever so easy to wear. The *Trellis*, like every pair of Foot Delights, conceals the famous Foot Delight Cushion, magic secret of *lively feet that never tire*.

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forty



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## NOT GAS . . . PETROL!

opens it, and in it you find little neat packages, each one of which turns out to contain soap, towel, and sanitary brush and comb. Again you feel quite superior and important.

## FOREVER ENGLAND

Rounding a corner somewhere between Salisbury and Yeovil, or it may have been just beyond Basingstoke, I came full upon a hunt preparing to take the field, red-coated servants of the hunt, Master of the Hounds, the hounds themselves, yelping and wagging their tails just outside a high stone wall, girls in correct habits and bowler hats sitting side-saddle, and imposing-looking gentlemen a-horse in top-hats. Now this you simply do not believe. You have seen pictures of it time and time again in our slick-paper, country-squire magazines, but you are still not prepared for it the first time you see it.

You have a feeling that the whole thing is nothing but a demonstration being put on by Abercrombie and Fitch or Saks-Fifth Avenue and that, if you look closely, you will see price-tags on the various models. Also you find yourself stifling a terrific naughty-boy impulse to yell "Yoicks" and "Tantivy" at them, the way street brats look in at you when you play tennis in New York and bawl "Forty love!" You say to yourself—"Steady now, fellow. This is real-

ly on the level. They like to dress up like that. They ARE going to find a real live fox, and when they do they are going to chase it to Hellan-gone looking just like that. This is England."

You ease into gear and pass on around the curve of the road, and, if you are inclined to disbelieve what you just saw, the barking of the hounds lingers in your ears, and you remember the bright red coats and the sea of wagging tails.

## PUBS AND PRIMROSES

In the lounge bar of the Royal Clarence Hotel in Exeter, opposite the Cathedral, I sat for a while, drinking some Irish whisky and listening to a land-agent selling a pub to a vaudeville dance team from London, a dark-eyed, pretty English girl and her husband. They had saved up enough money to retire and buy a little roadside inn and settle down. They mentioned the most fascinating names of taverns—"Do you know anything about the Green Dragon down Bideford way? What about the Royal George at Okeston? I hear the King's Arms at Gaddesden is up for sale with good local bar trade during the winter . . . The White Hart . . . The Red Lion . . . The Unicorn . . . Old Cock Inn . . . Fox and Pelican. . ."

In the spring, you drive for miles between solid banks of primroses. . .

HOW MEN  
JUDGE WOMEN

## 50 Basic Questions

Every Woman Should  
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## DISCOVERIES

(Continued from page 64) Kostia de War's one-piece culotte of striped shirting, in colours you've got to be strong to resist. It buttons down the front like a union suit and has short sleeves.

A lot of the time, you'll want to wear no hat at all, and the milliners are settling that problem by making you the least possible number of square inches of hat. What this amounts to is practically a visor—just a piece of linen or gingham stiffened and shot out in front, and tied on securely in back. Sally Victor fancies hers up by scalloping the edge of a stitched linen visor and making the two sides uneven, with a very flattering result. Jean King has a collapsible version in starched linen and lovely colours that buttons on, and consequently can be ironed flat.

Agnès started a vogue in Paris that is being taken up with great gusto here—that of hats made of layers of gingham stitched together. She has simple, brimmed sports hats or bandanna turbans that tie round the head. They look casual, but are done with the finesse of a master. Lilly Daché is making lots of hats of flowered cottons, with silly little crowns and stiff sailor brims. At Hattie Carnegie's, you'll find bright-flowered challis hats that have sashes or scarfs to match. Incidentally, this matching business goes on and on.

When you slip into a silk dress and want to look out from under a big, becoming picture hat, you have your choice of two important silhouettes—a very small flat crown with a large, rather rigid brim; or the kind of hat with a brim that droops both front and back in a line that's flattering to almost every one. Maria Guy's newest version of the latter has one big flat daisy spang in the middle of the front.



## Here you can purchase Vogue's "Finds of the Fortnight"

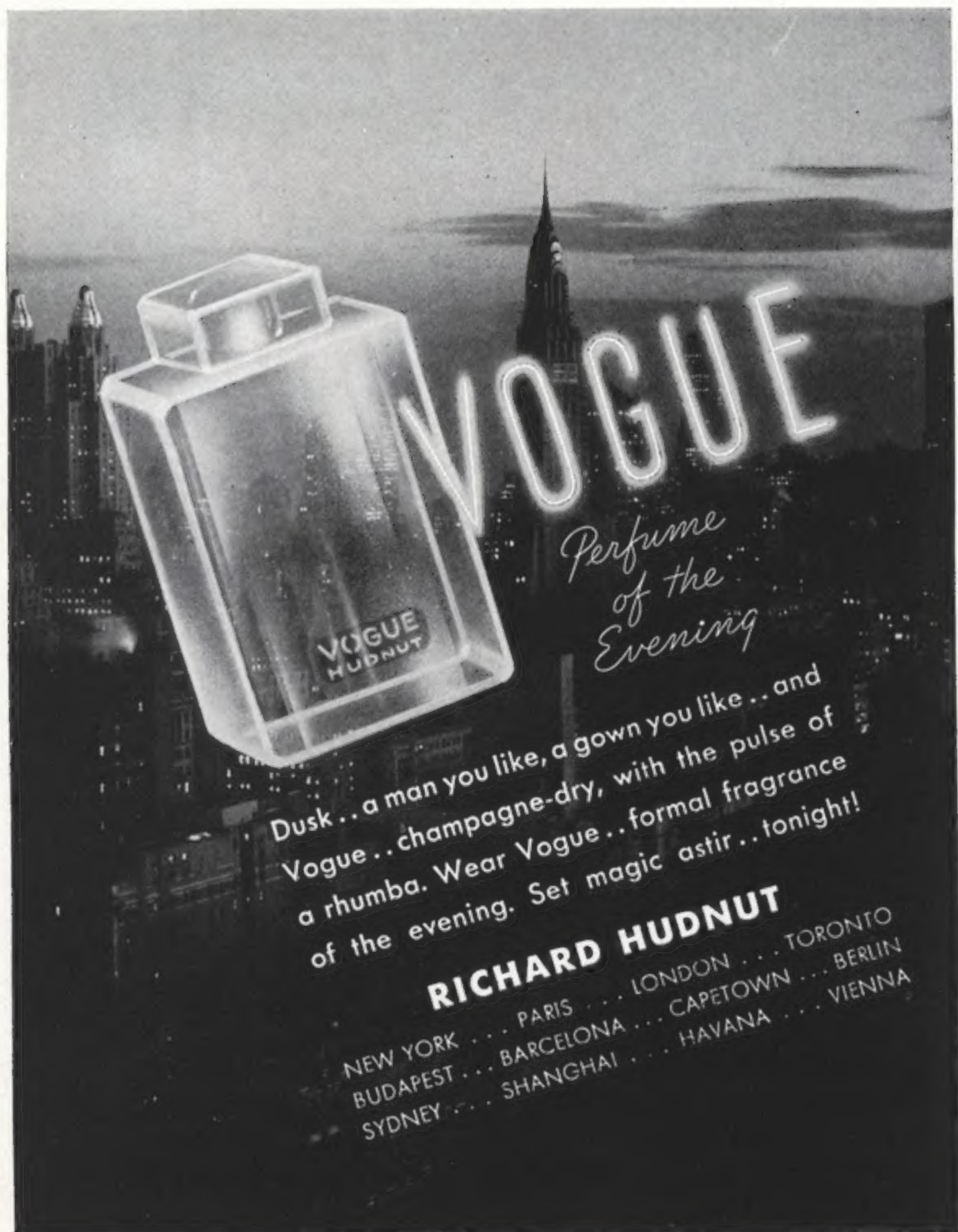
(Pages 100 and 101)

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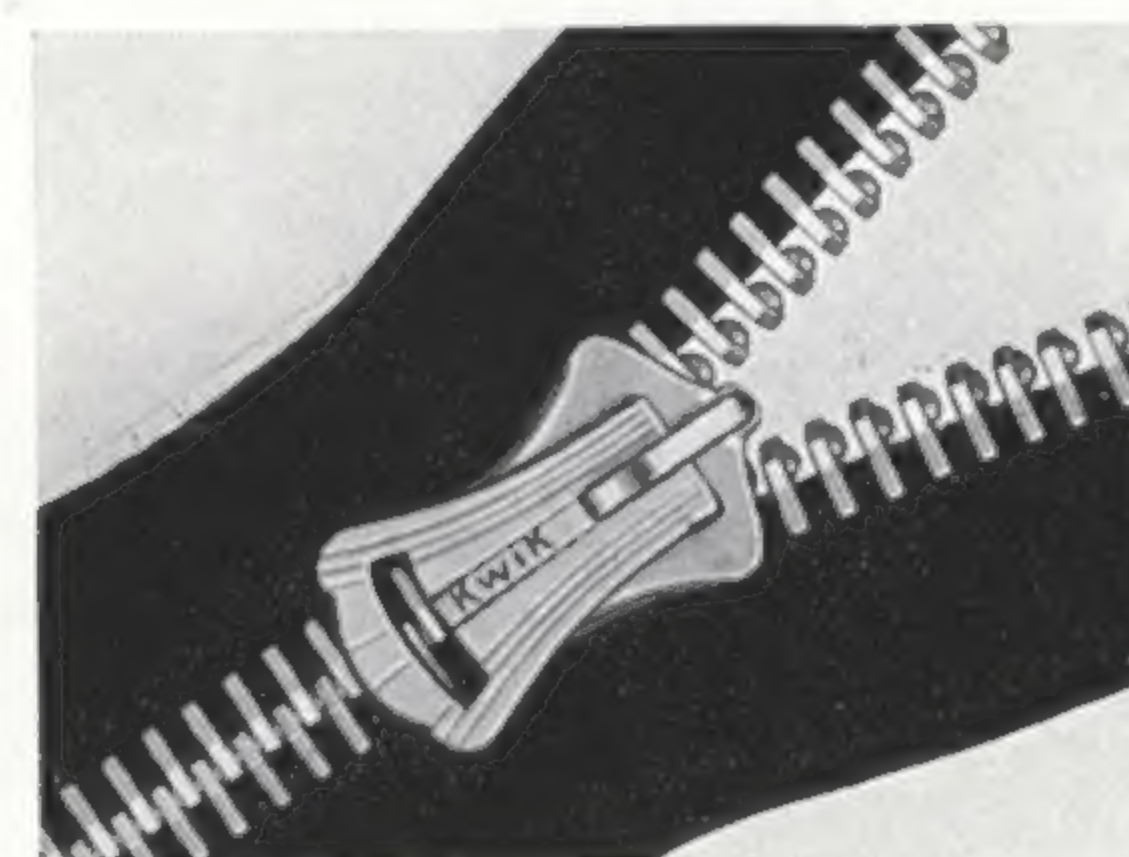
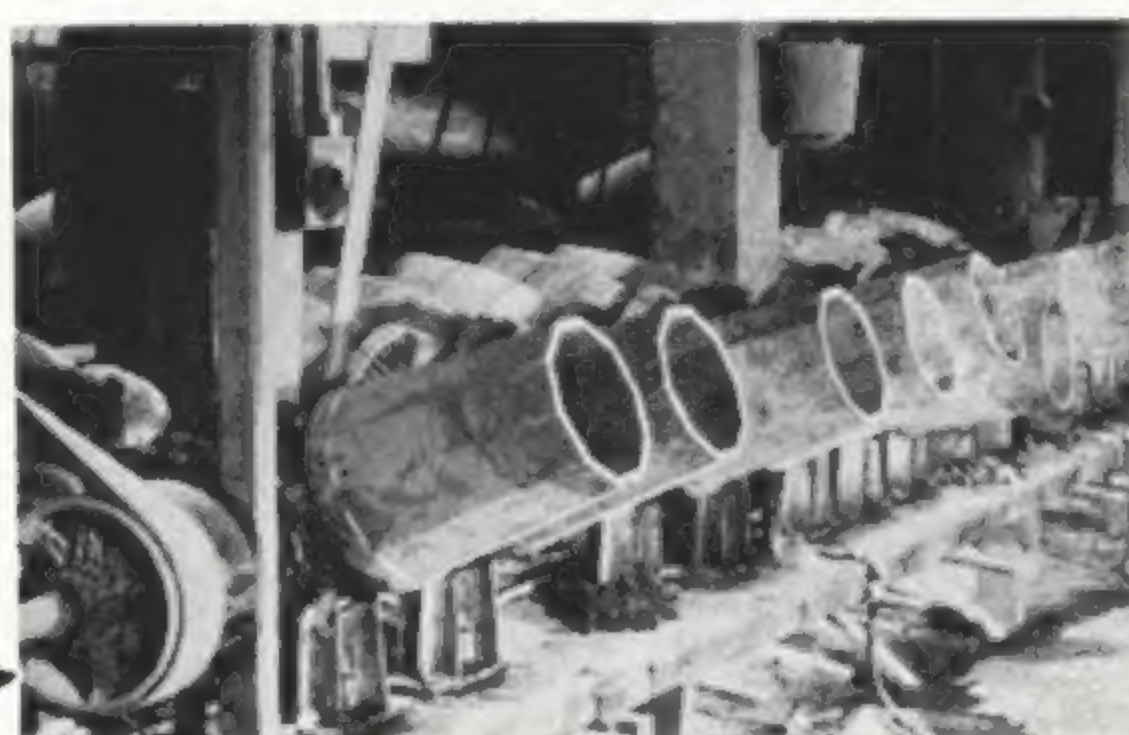
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\* REG. TRADE MARK

## GRAND LARCENY

(Continued from page 63) as Sammy Hook. After a while, she convinced him that she was fairly desperate for money. Sammy introduced her to a middle-aged woman, Buda Goddman, who had been pretty, and now was easy to know. Miss Adams revealed that she knew that Charles Stoneham, owner of the New York Giants, might be interested in jewels. Goddman promised to get the Glemby jewels to show him. In the meantime, Abraham Gralla, another police employee, had met a second woman, Mrs. Ruby Golet, who looked like an unemployed cook, sloppy and dull-witted. Gralla told her that he was a Seattle jeweller. Both Adams and Gralla persuaded their respective women to get the Glemby stuff and show it to them. On the way to the appointment, the women were trailed and arrested, with the jewels on them.

The police, of course, took them back to their apartment, and there cornered the three men. Like Sammy Hook, Anthony Indelicato had a feeling for clothes. Slick, thin, he went in for patent leather dancing slippers and a handkerchief poking out of his black tight overcoat. Joseph, on the other hand, was admittedly a dope. He preferred thick, imitation fur coats, his hat on the back of his head. After the indictment of the five, Sammy blew the top of his head off. The police explained that he had killed himself out of humiliation. Eventually, Mrs. Goddman was sent to Auburn, Joseph to Sing Sing, Mrs. Golet freed, and Anthony released.

Following Sitamore's luck with Miami, two young men, Cali and Montone, broke into the Miami apartment of Mrs. Margaret Hawksworth Bell and left with the one hundred and eighty-five thousand dollars' worth of jewels. The boys took with them four strings of matched pearls and a thirty-two carat diamond ring, one inch long and a half-inch wide. They also took a hundred-dollar watch belonging to Harry Content. A few days later, Cali and Montone, picked up by the police on another charge, were put into jail. Young Cali sent a note to his sweetheart to get rid of the watch. Somehow the police intercepted the note, found Content's initials on the watch. Then Scaffa appeared. Soon the jewels were found snug in a locker in the Miami Railroad station. By the time the case was over, eight people had been indicted. Of them all, the most charming was a white-haired, apple-cheeked man in a bright-checked suit, who arrived at Police Headquarters for questioning with a pedigreed Scotch terrier. Some people knew him as Robert Nelson, but to his friends he was simply "The Walking Pawnshop." It was his story that he had delivered the whole one hundred and eighty-five thousand dollars' worth of Bell jewels to Scaffa for forty-five thousand dollars in cash. In the end, Scaffa got six months for perjury, and Cali and Montone twenty-five years in prison, they were just Headquarter punks, scorned by the cops, and despised by the tony thieves.



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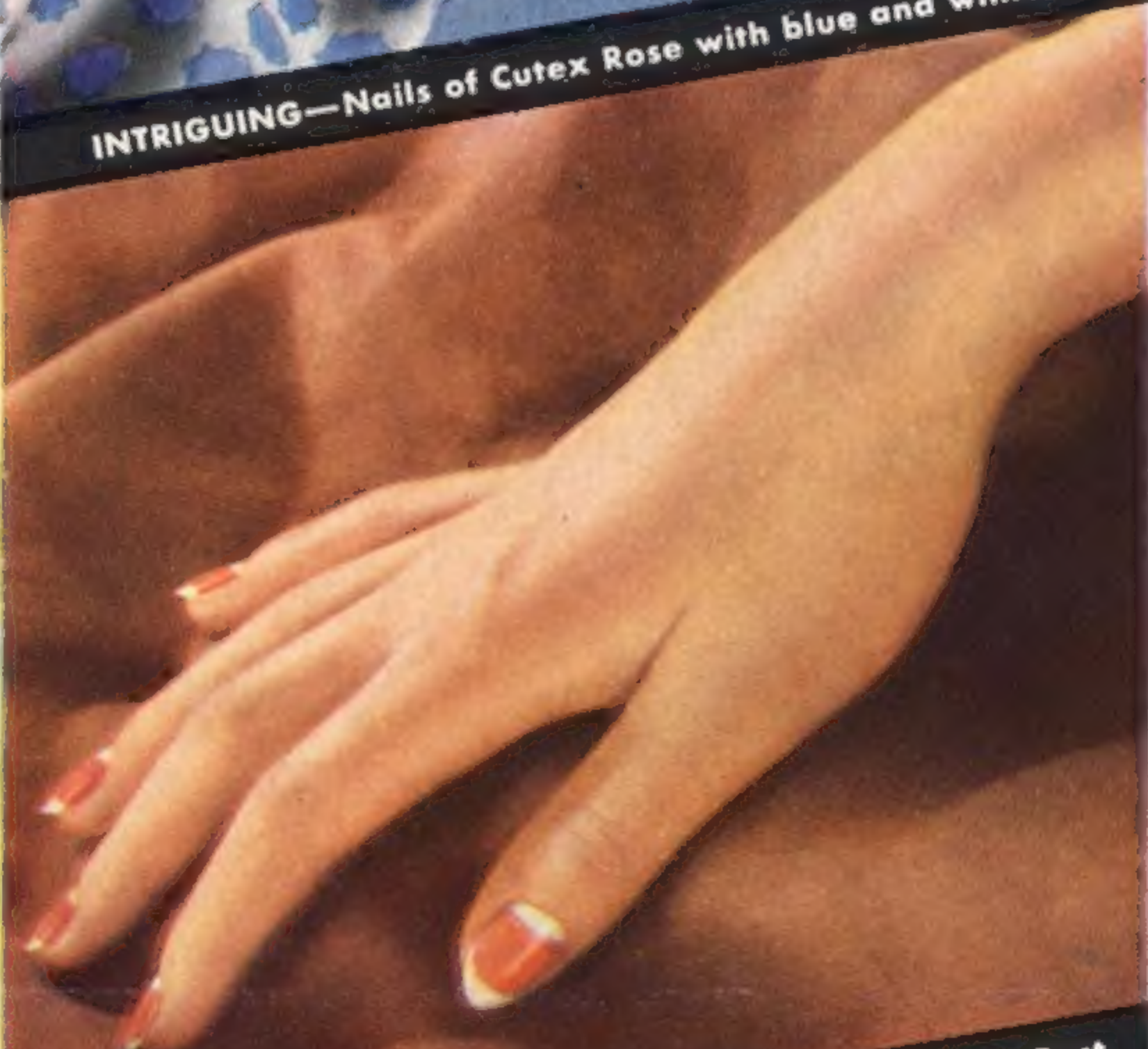


# Voted the 3 Smartest Nail Colors

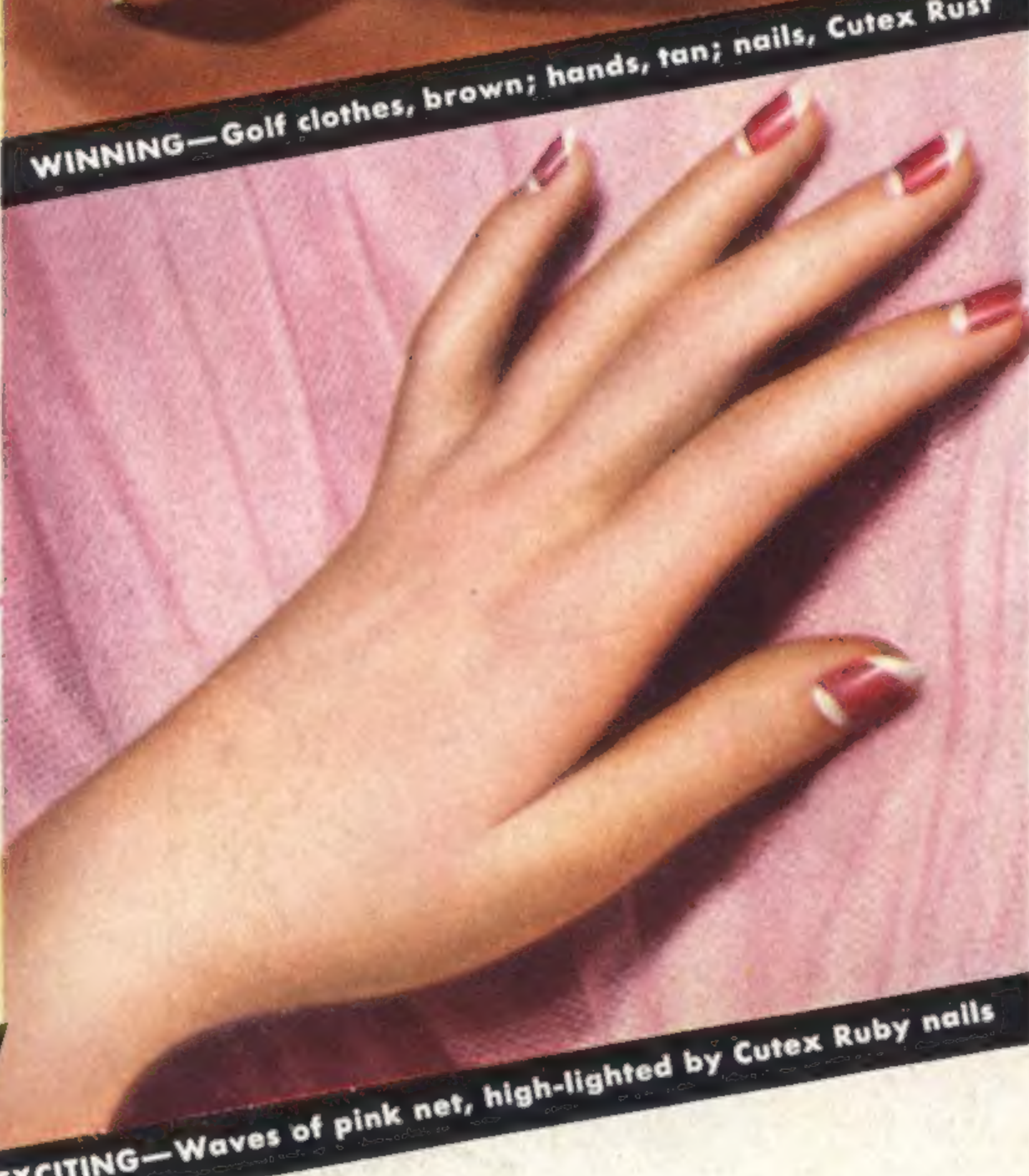
## BY FASHIONABLE VISITORS AT WHITE SULPHUR



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WINNING—Golf clothes, brown; hands, tan; nails, Cutex Rust



EXCITING—Waves of pink net, high-lighted by Cutex Ruby nails

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